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A black and white photograph of a woman in a costume and a man playing a violin on a stage. The woman is standing, wearing a dark, pointed hat, a white blouse with lace sleeves, and a dark skirt. She is holding a book or script. The man is kneeling or sitting low, wearing a light-colored shirt and dark pants, and is playing a violin. The background is dark with some stage equipment visible.

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CONTENTS

TO THE NATIONAL FEDERATION OF MUSIC CLUBS	3
<i>Sigmund Spaeth, Guest Editor</i>	
TO MUSIC JOURNAL	3
<i>Ada Holding Miller</i>	
THE FEDERATION'S HISTORY	5
<i>Helen Havener</i>	
THE FEDERATION AND THE YOUNG ARTIST	9
<i>Edith Behrens</i>	
PIANO RECITAL	10
<i>Newman Levy</i>	
THE FEDERATION AND THE AMERICAN COMPOSER	11
<i>John Tasker Howard</i>	
GRASS ROOTS OPERA	13
<i>A. J. Fletcher</i>	
BUILDING MUSICIANSHIP	15
<i>Howard A. Murphy</i>	
THE STORY OF GEORGE GERSHWIN	17
THE GERSHWIN I KNEW	19
<i>Paul Whiteman</i>	
GERSHWIN	21
<i>Oscar Hammerstein II</i>	
CHANGES IN THE BAND WORLD	23
<i>Ferde Grofé</i>	
HAPPY BIRTHDAY — PIERRE MONTEUX	26
<i>George Marek</i>	
IN AND OUT OF TUNE	31
<i>Sigmund Spaeth</i>	
DISC DATA	38
<i>Norman Shavin</i>	
THE VOICE PHYSICIAN	40
<i>Irving Wilson Voorhees, M.D.</i>	
MOVIES AND MUSIC	46
<i>C. Sharpless Hickman</i>	

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To the National Federation of Music Clubs

MEETING in Miami, Florida, for their 28th Biennial Convention, April 20-29, the National Federation of Music Clubs fully deserve the sincere tribute of this magazine, which considers it an honor and a privilege to dedicate this issue to that organization, the largest in the world devoted entirely to the advancement of music.

The Federation's dynamic President, Mrs. Ada Holding Miller, delivers her greetings below, with

outstanding workers of her staff discussing on other pages the most significant activities of these federated music clubs. The mere listing of the achievements of the past 57 years would make an impressive record, and actually the contributors to this convention issue of *Music Journal* have all been over-modest in their appraisal of what has been accomplished by hard work and devoted service.

Readers of this unadorned, factual

account of a tremendous force in the music of the modern world will doubtless appreciate what has been left unsaid, and those whose names could not even be mentioned will realize that their loyalty to a great cause has not been in vain. Long life and continued success to the National Federation of Music Clubs!

—Sigmund Spaeth, Guest Editor

To Music Journal

ADA HOLDING MILLER

WITH an awareness of the timely articles, so honestly written for each edition of the *Music Journal*, the members of the National Federation of Music Clubs are deeply grateful and appreciative of the honor extended in dedicating this issue to us.

Our colleagues will touch upon many facets of our overall program in this issue, but certain projects stand out by themselves as belonging particularly to our organization. Foremost, perhaps, is the series of Young Artists' Contests and Awards, initiated in 1915, which have continued without interruption to the present time. The success of this one project alone would prove the worth of the National Federation of Music Clubs.

Our Composers' Contests and Commissions began in 1909. The list of winning compositions is long and impressive, as indicated else-

where in this issue. Over the years the story has ever been the same: the difficulty in securing more than one performance of these remarkably fine works.

Of paramount importance is the development of our American music in general from a positive inferiority complex to the present day attitude of genuine pride and practical support. For over 56 years we have fought for good American music, and the growing appreciation of our own musical art is the result of a slow process of education among our own members and with the general

public as well. The basic principles of our organization were not founded on the transient or spasmodic, but were established for permanency. The slogan, "An American Composition on Every Club Program," has been a familiar one in every presidential regime, each National President trying in her own way to promote this subject. The close of this regime culminates in the "Parade of American Music," for we believe that only by coordinated and concerted effort may we give proof to the musical world that we are truly musical patriots. ►►►



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The Federation's History

HELEN HAVENER

ANYONE who is familiar with the program of the National Federation of Music Clubs must realize that there is not a phase of musical life in the United States which is not influenced in some way by America's and the world's largest musical organization. Its 600,000 members range in age from five to 80 and beyond. They include artists of high professional standing, gifted amateurs, students, music lovers, and many who, though not performers, through reading, study and music appreciation courses have fitted themselves to become highly literate listeners.

That we may get a picture of the Federation's activities, let us assume for a moment that the music-minded reader is visiting in some city of average population and that curiosity prompts him to drop in at a rehearsal of the local symphony orchestra. If he does, there is a strong chance that he may find a teen-age pianist or violinist rehearsing to perform a major concerto with the orchestra, and that inquiry will reveal that he or she is a member of the Junior Division of the National Federation of Music Clubs.

Or let us transfer the scene to a rural community, preferably in North Carolina, where the visitor's

curiosity will presumably be piqued when a big truck, followed by a cavalcade of cars, drives up to the local grange hall. Young people will come tumbling out of cars and rush to assist the truck driver to unload some scenery, and it will develop that the town is to have its first "live" performance of opera that evening, given by a Federation-sponsored cast.

Every Crossroad

But do not deduce from these illustrations that the activities of the Federation are confined to small cities and farm communities. It is just as likely that the arrival in one of the large cities of the country will find tickets selling for the most outstanding concert of the season and that a single federated club or a group of affiliated clubs is introducing a world-famous artist. If the club is not the sponsor, it is safe to assume that a large proportion of the committee which is promoting this as a part of the Community, Civic or other local series will consist of Federation members. An examination of the roster of directors and sponsors of the local symphony orchestra will reveal these same names. And if in some local auditorium an inter-faith concert is being given, with Catholic, Protestant and Jewish choirs collaborating in a spirit of utmost goodwill, it is certain that a federated group had a hand in ar-

ranging this community project.

The Federation has long made its boast,—although in modest fashion,—that it has a music club at every crossroads in America, and as there are more than 5,000 of these clubs, Senior, Student and Junior, the statement does not seem too extravagant.

While the great emphasis of the organization has always been upon the encouragement of creative and performing talent, there are also tangible memorials in wood and stone which are a reminder of the extent and diversity of its activities.

Tangible Memorials

There are, for example, the pagant seats in the amphitheatre at the MacDowell Colony in Peterborough, New Hampshire; there is the "Little Red House," at Tanglewood in the Berkshires, a replica of the house occupied at one time by Nathaniel Hawthorne and his family, used by the late Serge Koussevitzky for his summer conductorial classes. High up in the North Carolina Hills, at Transylvania Music Camp, the grounds are literally dotted with practice cabins which have been the gifts of State Federations, local clubs or individuals affiliated with the Federation, and a visit to the National Music Camp at Interlochen, Michigan, will disclose several handsome student lodges given by the National and various State Federations.

Helen Havener has served for many years as Executive Director of the National Federation of Music Clubs, with headquarters at 445 W. 23rd St., New York City.



Marie Morrissey Keith

But the organization's greatest contribution, after all, has been in the realm of the intangibles: in the inspiration it has given to young performers whose careers it has helped to launch, in its staunch support of the American composer, which has resulted, through commissions and competitions, in adding greatly to the volume and richness of American musical literature. These activities, including the so-called "Grass Roots Opera" and Young Artists' Auditions, are described in detail elsewhere in this issue.

Young Composers

In 1943, Young Composers' Contests, involving the 18-to-25 age bracket, were instituted, thus far yielding about 60 compositions of genuine worth, besides launching several young composers whose names have now become widely known. A few of the many are Earl George, now of the faculty of the University of Minnesota; Ulysses Kay, Louise Talma, and Ramiro Cortez, recent winner of the 10th annual Gershwin award. A far cry, this, from the National Federation of only 20 members which was launched in 1898, primarily as a talent bureau, with its major purpose an interchange of artists among its member clubs.

The first person, so far as is known, who perceived the advantage of getting music clubs together on a national scale was Mrs. Theodore Thomas, wife of the pioneer conductor of the Chicago Symphony Orchestra, who during the Chicago World's Fair of 1893 invited musical groups throughout the nation to gather there and participate in the program.

In the Beginning

While a permanent organization was apparently not in Mrs. Thomas's mind, she had sown the seed of an idea which was to find fruition during a convention of the Music Teachers' National Association in New York City in 1896. There a temporary organization committee was formed by women who had found the World's Fair experiment interesting and worth while. Under its aegis an organization meeting was called in January, 1897, in Chicago. However, it was not until February of 1898 that a charter was granted to the group under the laws of the State of Illinois, and it became an incorporated body.

Since that date, 27 Biennial Conventions have taken place and 16 presidents, including the Federation's present chief executive, Mrs. Ada Holding Miller of Providence, Rhode Island, have held office. They are

Mrs. Edwin F. Uhl of Grand Rapids, Michigan, 1898-1901; Mrs. Curtis Webster of Cleveland and New York, 1901-1903; Mrs. Winifred B. Collins of Akron, Ohio, 1903-1905; Mrs. J. E. Kinney of Denver, Colorado, 1905-1907; Mrs. C. B. Kelsey of Grand Rapids, Michigan, 1907-1911; Mrs. O. J. Ochsner, Chicago, Illinois, 1915-1919; Mrs. Frank A. Seiberling, Akron, Ohio, 1919-1921; Mrs. John F. Lyons, Fort Worth, Texas, 1921-1925; Mrs. Edgar Stilman-Kelley, Cincinnati, Ohio, 1925-1929; Mrs. Elmer James Ottaway, Port Huron, Michigan (now Mrs. Nikolai Sokoloff), 1929-1933; Mrs. John Alexander Jardine, Fargo, North Dakota, 1933-1937; Mrs. Julia Fuqua Ober, Richmond, Virginia, 1937-1941; Mrs. Guy Patterson Gannett, Portland, Maine, 1941-1947; Mrs. Royden James Keith, Chicago, Illinois, 1947-1951; and Mrs. Ada Holding Miller, 1951-1955. Mrs. Chandler Starr of Rockford, Illinois, served briefly as president, filling out a few months of Mrs. Uhl's unexpired term, and Mrs. Russell Ripley Dorr of New York served the last two months of Mrs. Collins' term.

Male Membership

Because the presidents have always been women, there is a prevailing misconception that the National Federation of Music Clubs is a women's organization. As a matter of fact it has a large male membership. But it would be impossible for any professional man, musician or otherwise, to find time for the vast executive duties of the Federation presidency. That is why the mantle has always fallen on feminine shoulders.

Early presidents of necessity concentrated upon securing member clubs and carrying out the original purpose of the organization, — to create opportunities for youthful American talent. The Junior Division was instituted in 1902, with a single club in Memphis, Tennessee. Today it has a membership of more than 200,000, and its annual Junior Festivals have an enrollment of 18,000 and reveal an incredible array of talent.

In the Biennial period 1915-1917 the Federation first turned its attention to the needs of the MacDowell Colony, and its clubs have been

steady contributors since that date. In the same year the *Musical Monitor*, predecessor of the present *Music Clubs Magazine*, was published. In the 1919-1921 period the idea of a "singing convention" was developed and out of that have come the present great music festivals which always accompany national meetings, featuring major artists and bringing federated performing groups from all parts of the country to participate.

In 1921-1925 the Past Presidents' Assembly was established, a Course of Study instituted, and an interchange of programs with other countries inaugurated. In the succeeding four years a *Junior Bulletin* (predecessor of the present *Junior Keynotes*) was first published, a Department of Religious Education was founded and interest focused on such subjects as Music in the Home, Civic Music and Radio and Motion Picture Music.

Radio Series

Next the Federation's official bulletins, Junior and Senior, were consolidated into the *Music Clubs Magazine*, and a radio series of nation-wide proportions was organized, featuring 300 American compositions by 100 American composers. Soon the Federation also became active legislatively, initiating a campaign for the appointment of a Secretary of Fine Arts with a place in the President's Cabinet. During this period, also, the Federation collaborated effectively with Secretary of State Cordell Hull's Committee on Cultural Relations with Latin-America, and stimulated so much interest that an Inter-American Day, the first ever held at a Federation gathering, was a feature of the Los Angeles Biennial Convention in 1941. This "across the border" emphasis was again evident at the Dallas Biennial in 1949 and will be a factor in this year's Convention in Miami.

Obviously with the growth of the Federation each president has had an increasing load of responsibility to bear, for the organization now has nine departments and more than 40 permanent committees. But while each has continued the projects of her predecessors, each has added some new enterprise close to her own heart.



Anne M. Gannett

Under the leadership of the wartime president, the late Mrs. Anne M. Gannett, a War Service program was inaugurated, of which the present president, Mrs. Ada Holding Miller, became chairman, and more than two and a half million articles of musical equipment were supplied to allied troops. Out of the war, also, sprang the Music in Hospitals program, which originally brought the pleasure and therapy of music to the war-wounded and has been successfully continued in Veterans Administration Hospitals on a national scale.

New Projects

In spite of the greatly enlarged program which had developed from the war when Mrs. Royden James Keith took office, she nevertheless found it possible to initiate several new projects, of which perhaps the most significant was the Hymn of the Month program. This project involves the annual selection of 12 Hymns, chosen from the great sacred musical literature of all faiths, which under Federation inspiration millions have learned to sing monthly throughout the land.

During the regime of the current president, Mrs. Miller, the Federation has been especially active along legislative lines. It has worked assiduously for the so-called "juke-box

bill," which would allow the composer a revenue for the performance of his compositions on coin-operated machines, and is given considerable credit for the repeal of the 20% admission tax on serious musical events. It has campaigned successfully for more and better music on the air and the screen.

It has maintained active contact with the United Nations through an Observer and Assistant Observer and has kept the clubs conversant with happenings there. Each year a United Nations Day broadcast has been presented under Federation auspices and a national network radio series called "Youth Brings You Music" has featured youthful Federation talent.

Under Mrs. Miller's administration the Federation's scholarship program has been greatly expanded. Meanwhile all existent scholarships were continued: the Stillman-Kelley for the Junior Division, a scholarship in strings awarded annually at the Peabody Conservatory of Music, and the 49 potential scholarships, one for each State and one for the District of Columbia, which cover a course at the summer Opera Workshop of the Pennsylvania College for Women. Also a new scholarship of \$500 was created honoring Mrs. Miller's predecessor, Mrs. Royden James Keith, for an instrumentalist or

(Continued on page 42)

"Gibson Boy" ...Tal Farlow

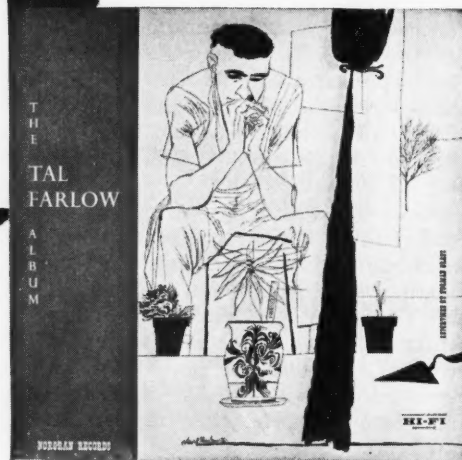


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The Federation and the Young Artist

EDITH BEHRENS

PROBABLY the most glittering star in the crown of accomplishments of the National Federation of Music Clubs would be considered its Biennial Young Artists Auditions.

Instituted in 1915 as District events, becoming national in character in 1919, these competitions, which originate in the States and Districts, with District winners competing in the Biennial Conventions, have set the feet of dozens of young artists securely on the road to national and even international fame. Scores of others have gone back to their home States to become members of music faculties, outstanding teachers, and performers whose taste and musicianship have been an inspiration to other young people who will accept the challenge of these Auditions.

Over the years the Auditions have paved the way to Metropolitan Opera contracts for such artists as Kathryn Meisle (a winner of the first District Auditions, now a famous teacher), Hilda Burke, Robert Weede, and in more recent years Margaret Harshaw, Martha Lipton and Paula Lenchner. They have launched such conductors as Izler Solomon (a violin award winner some years ago); such outstanding violinists as Carroll Glenn, Eudice Shapiro, Stanley Plummer, and Joseph Knitzer; such widely known

pianists, now actively concertizing in this country and abroad, as Rosalyn Tureck, Jacques Abram, Ida Krehm, Samuel Sorin, Eunice Podis, William Masselos, Jean Geis and Claudette Sorel.

Award Winner

Notable among our singers is Nan Merriman, 1943 winner, who has not only concertized from coast to coast, but in most of Europe as well, and has sung with the majority of the leading symphony orchestras—20 times with the New York Philharmonic-Symphony Orchestra alone, 12 times under the baton of Toscanini.

Also there is Patricia Neway, a runner-up in the competitions, who starred in the Gian-Carlo Menotti opera "The Consul," in this country and abroad, and has other brilliant successes to her credit. There are Louise Bernhardt, contralto, Joan Brainerd, soprano, and the most recent winner, Naomi Farr, who won the award at the 1953 Biennial Convention in New York City.

Richard Brannan Cass, pianist, was Miss Farr's 1953 co-winner, but the scene of his activities has been Europe rather than the United States. A Fulbright scholarship granted him immediately after he won the award took him to Paris for further study and deferred his debut as a concert artist in this country.

For the major period since the Auditions have been in existence, there have been three classifications only: piano, voice and violin. In

1953 a new classification was added, string quartet, and for the 1955 Auditions this has been changed to "string ensemble," which may include the piano.

Cash Increases

In the early years cash awards were relatively small. For the first several bienniums they were only \$150. Then the sum was advanced to \$500, and in 1933 it settled down to the now traditional award of \$1,000. In 1951 this was amplified to provide the option of a Town Hall recital, and this offer was repeated in 1953 and again prevails in 1955. Thus far the only winner to have taken advantage of the provision is the young contralto, Carol Smith. Her recital a few months after she won the award was so highly praised by the critics that in her first concert season she had a sold-out tour of 71 engagements!

While the Federation has confined its own awards for Young Artist winners to cash prizes or to a Town Hall recital, its successive Young Artist Auditions Chairmen have often been able to insure important awards from other sources.

In 1933, while the Schubert Memorial award was still in force, involving an appearance in New York City as soloist with the Philadelphia Orchestra, this was added to the prizes which the Federation was allowed to offer. In 1945 the NBC



Martha Lipton

Edith Behrens is editor of the MUSIC CLUBS MAGAZINE, official organ of the Federation, also known as an independent writer and a staff member of the Columbia Broadcasting System.



Margaret Harshaw

Orchestra offered a solo appearance to at least one award winner in the months immediately following the presentation of the award, and in that way the voices of Paula Lenchner and Naomi Farr and the piano playing of Eunice Podis, Jean Geis and Claudette Sorel were heard almost immediately by a nationwide audience.

Earned Contracts

For several years National Headquarters served as manager for the young artists, booking them through individual clubs and State Federations, taking no commission, and securing a minimum fee of \$150 for each date, with all travel and living expenses also guaranteed. In 1951, for the first time, a major management offered a contract as an award to at least one winner. This was the National Concert and Artists Corporation, and pianist Claudette Sorel was selected for this additional recognition. In 1953 the two winning artists were given immediate managerial contracts, Miss Farr with N. C. A. C. and Mr. Cass with Columbia Artists.

In 1953, and again in 1955, an additional award was offered of an audition at the Metropolitan Opera, with Rudolf Bing in attendance. There is now also the possibility (for a lyric tenor) of an appearance at a European opera house, a recital abroad, and a radio contract.

Among the competitors in 1935 was a relatively unknown young contralto, Margaret Harshaw, of Narberth, Pennsylvania, who had planned to go back to her job as a stenographer if she failed in the Auditions. But she won, and started on a great career, which has made her one of the leading dramatic sopranos of the Metropolitan Opera.

1935 was also the year when Joseph Knitzer won the violin award. Concertmaster of the Cleveland Orchestra for a number of years, Mr. Knitzer has recently become a member of the music faculty of North-

western University at Evanston, Illinois.

Another of the 1935 winners was Rosalyn Tureck, who is today recognized as one of the greatest Bach specialists, not only of this country but of the world. Her course on Bach at Columbia University is oversubscribed, as are her all-Bach concerts all over the United States.

What happened in the 1935 Auditions is a fair example of what might happen in any Biennial year. No wonder that the house is "sold out" for the "finals" at every convention.

▶▶▶

PIANO RECITAL

NEWMAN LEVY

Perhaps it lacked the virtuoso's skill,
Paderewski's verve, the glowing fire of Liszt,
But as they listened raptured and athrill
Those subtle differences were never missed.

My father beamed with fond parental pride,
And Mother sat enchanted by the piece,
While Grandmother beamed proudly at her side
As I, at seven years, played *Für Elise*.

To such rare heights young Mozart never soared,
Or so my doting audience agreed.
And if I struck a faulty note or chord
They heard it not or gave it little heed.

The years have sped, long years both gay and sad,
From vain regrets I find but slight surcease
As I recall the genius that I had
When I, at seven years, played *Für Elise*.

*Mr. Levy is well known as the author of "Opera Guyed"
and other brilliant examples of light verse.*



Nofziger

This Week

"You give your all to bring them into this world, and
they grow up to be umbrella handles
and mandolin picks!"

Used by permission

The Federation and the American Composer

JOHN TASKER HOWARD

THE American composer has had many friends during the past half-century. All of them have been well-intentioned, and some have acted more wisely in his behalf than others. These friends include both individuals and organizations, but the most consistent propagandist and sponsor, the one who has given him the most steady and friendly encouragement since the turn of the century, is without question the National Federation of Music Clubs.

The Federation has been admittedly chauvinistic in its propaganda and in its efforts to gain recognition for the American composer. Its demands upon our orchestral conductors and concert artists to include American works on their programs have been unrelenting. They have varied in their effectiveness, for some of them have been wisely planned and aimed and others have been ill-timed, but they have continued through the years and the net result of scattered and sometimes loosely organized persuasion has been a decided improvement in the situation. The millenium has by no means been reached; the campaign of persuasion must continue; but the

John Tasker Howard, himself a composer and author of OUR AMERICAN MUSIC and other books, is a Director and Secretary of ASCAP and the Federation's Chairman of American Music.



John Tasker Howard

inclusion of American works on concert programs is now the expected and usual thing, and not a novelty.

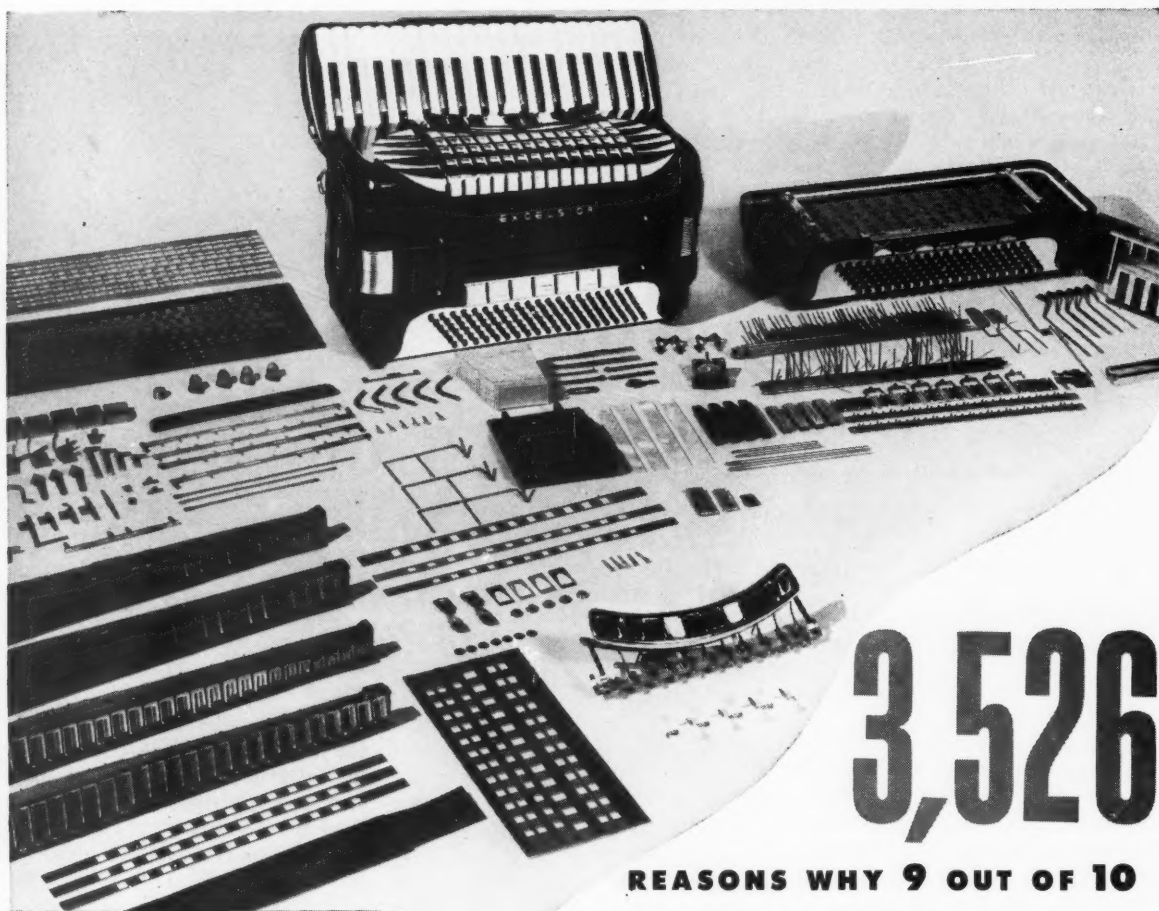
The Federation has accomplished much more than effective propaganda. A glance through the list of composers who have been helped and in some cases launched by Federation prizes and commissions shows the names of the leading figures in American composition. It is often said, and justly, that prize contests rarely produce works that establish themselves in the permanent repertoire. To contradict this statement

the Federation may select from its list of prize winners such composers and works as the following:

In 1909, Henry K. Hadley, \$1,000, for his orchestral rhapsody, *The Culprit Fay*; in 1911, George W. Chadwick, \$700 for his *Suite Symphonique* in E-Flat; in 1913, \$300 to Deems Taylor for his symphonic poem *The Siren Song* (Taylor himself is frank to state that the winning of this prize gained him his first recognition as a composer); in 1915, \$10,000 to Horatio Parker for his opera, *Fairyland*; in 1919, \$300 to Henry Hadley for a string quartet; in 1921, \$5,000 to Paolo Gallico for his oratorio *The Apocalypse*; in 1925, \$500 to Edgar Stillman-Kelley for his symphonic poem, *The Pit and the Pendulum*; in 1927, \$1,000 to C. Hugo Grimm for a symphonic poem and \$1,000 to Ernest Bloch for his *Four Episodes* for chamber orchestra; in 1931, \$1,000 to Louis Adolph Coerne for his symphonic poem, *Excalibur*.

The foregoing list does not include the prizes given to smaller works; it has selected only a few major compositions by men whose names have become known to the music-loving public throughout the country and abroad. Also, to list the names of the young composers who have received and are receiving encouragement and financial help through the Young

(Continued on page 36)



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Grass Roots Opera

A. J. FLETCHER

REALIZING the desperate need for places of training for young singers who aspire to opera, a group was made available under the auspices of the North Carolina Federation of Music Clubs, in 1948, to present operatic programs to music clubs and other organizations, in English. The interest was so keen that the following season Robert C. Bird was engaged from the Fort Worth, Texas, Civic Opera, to organize and direct stage productions. The first performance, Mozart's *Così fan Tutte*, was sponsored by a Federated Junior Music Club in Wilson, N. C. during the 1949-50 season. Since that time, more than 375 performances of 14 different operas have been given in North Carolina, the

majority in small towns which had never before sponsored entertainment of this type.

In 1951 an arrangement was made with the Extension Division of the University of North Carolina and the Superintendent of Public Instruction in North Carolina by which opera training was integrated into the music appreciation courses of the public schools. Staged matinees followed thorough preparation of children by the teachers from outlines, recordings, etc. supplied by Grass Roots Opera. Over 85,000 North Carolina students have attended these matinees, with other thousands receiving the music appreciation training. 62 singers, many of whom now sing with leading companies in this coun-



A. J. Fletcher

try and Europe, have received their training with the group.

Of special interest to the National Federation of Music Clubs is the fact that singers from all over the United States apply for places on the Grass Roots Opera roster in North Carolina. For the 1955-56 season, applications have been received from as far west as California and Arizona, many from New York, and from Florida, Colorado and Wisconsin.

The Charlotte Opera Association presents several performances of standard works each season, as does the Greensboro Opera Association. For several years the Mt. Airy Opera Group was an active organization, giving two or more performances of opera each season, and bringing other attractions to the town. Several colleges offer opera workshop facilities to their students of music.

This grass roots interest in opera is not limited to North Carolina. Other groups have sprung up in Michigan, Arizona, South Carolina, Virginia and elsewhere, with a view to giving singers an outlet and the public a chance to hear opera in English.

One of these, the Lancaster, Pennsylvania Opera Workshop, founded and directed by Frederick Robinson, has given 36 performances of stand-

(Continued on page 30)



Grass Roots Opera of North Carolina presents "Don Pasquale"

A. J. Fletcher is the Federation's National Chairman of Opera and the real founder and chief supporter of the practical activity that has become widely known by the title of "Grass Roots Opera".

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Building Musicianship

HOWARD A. MURPHY

BUILDING musicianship is a basic problem in music instruction on all levels. It is essential for a true understanding of music, and without it a musician is "become as sounding brass or a tinkling cymbal." Musicianship may be defined as the aggregate of individual aptitudes, skills, and insights with respect to music. Let us consider briefly each of these components of musicianship and endeavor to relate them to the teaching of music.

Musical aptitudes have their roots in a general characteristic known as *musicality*; that is, the mental functions which produce musical behavior. Musicality depends on and consists of sensitivity and emotional responsiveness to tone. Individuals possess this quality in different degrees and it can be developed by stimulating response to the emotional, perceptual, and imaginative contents of music, not to its externals. Of these, neither the basic emotional nor the imaginative responses necessarily imply any understanding of musical structure as does the perceptual response dealing with the relation of tones. This perceptual response is probably the strongest indication of great musicality, and psychologically it is clearly associated with intelligence.

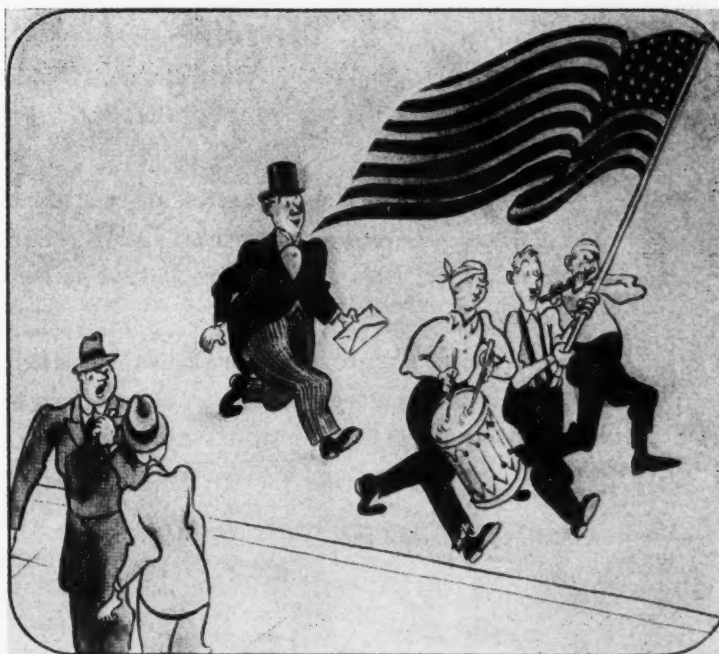
As for skills, the second component of musicianship, they involve intelligence to a greater degree than do either emotional or imaginative responses. We shall use the term "skills" to indicate mastery of technical details of tonal relationships through the writing, reading, hear-

ing, playing, analyzing, and creating of music. These skills might well be regarded as *exploratory musical experiences* relevant to practical needs. Of all these experiences the most essential one for building musicianship is *listening*, for, as James L. Mursell says, "hearing is the very center of musicianship." William Schuman is equally emphatic: "The first requisite for a musician in any branch of the art is that he be a virtuoso listener." These statements are true because music is an aural art. No one has ever *seen* any music;

we only *hear* it. Yet this simple and obvious fact has been either ignored or neglected in the study of organized musical relationships. This is curious, considering the widespread agreement as to its validity. Educators pay lip service to it in theory but disregard it in practice.

All ears can be trained to some degree, since actually it is the mind, not the ear, that is being trained. This is shown by the fact that animals hear more acutely than human beings, but music is meaning-

(Continued on page 34)



Schus

This Week

"I'm not sure, but I think he's on his way downtown to pay his income tax."

Used by permission

Howard A. Murphy is a member of the music faculty at Teachers College, Columbia University.



GEORGE GERSHWIN

ASCAP 1920-1937

George Gershwin had a particular genius for expressing the rhythms and emotionalism of our nation. For thirty-five years ASCAP has been proud of George Gershwin's music in its repertoire.

His many wonderful songs including such greats as **"Bidin' My Time"**, **"S'Wonderful"**, **"Embraceable You"**, **"I've Got Rhythm"**—to name only four of his hundreds—could have been created only by an American.

His large symphonic works such as **"Rhapsody in Blue"**, **"Piano Concerto in F"** and **"An American in Paris"** brought world-wide acclaim to our native jazz. His grand opera, **"Porgy and Bess"** today is still creating a greater understanding of America throughout the world.

ASCAP proudly joins the Music Journal in a salute
to **George Gershwin!**



THE AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS
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The Story of GEORGE GERSHWIN

1898–1937

A BROADWAY song plugger who decided he would some day write an opera and did so, George Gershwin probably did more to direct the trend of American music than any contemporary. His so-called “serious” compositions — notably the *Rhapsody in Blue* — served as stepping-stones by which jazz rose from vulgar disrepute to an accredited place in the musical scheme.

Gershwin's biographer, Isaac Goldberg, has said of the young man who began turning out song hits so early in life that he barely escaped being an infant prodigy: “He is a Colossus, with one foot planted in Carnegie Hall and the other in Tin Pan Alley.” By sheer force of his talent, Gershwin made Carnegie Hall and Lewisohn Stadium audiences thrill to the musical creations of a man who had started life only a few years before as a jazz piano thumper. In 1932, his appearance as soloist in a Gershwin program at Lewisohn Stadium drew nearly 20,000 persons.

Gershwin was to the composition of American music what his friend and associate, Paul Whiteman, has been to its interpretation. Indeed, it was Whiteman who created a sensation when, on February 12, 1924, he brought his band to Aeolian Hall for “An Experiment in Modern Music” which he featured with the first rendition of the *Rhapsody in Blue*.

Though he never stopped turning out popular tunes by the dozen, Gershwin later composed several other numbers of serious artistic pretensions. His efforts in that direction led to the composition of the opera *Porgy and Bess*, which the Theatre Guild brought to New York in the

autumn of 1935. There were the Piano Concerto in F, written for the New York Symphony in 1925, *An American in Paris* in 1928, the *Cuban Overture* for the Philharmonic Orchestra in 1932, and several others.

Although the Committee making the award failed to mention the name, Gershwin wrote the music for

Of Thee I Sing, which won a Pulitzer Prize in 1932. His brother, Ira, wrote the lyrics for the Gershwin numbers in that show.

Gershwin was born in Brooklyn, on September 26, 1898, the son of Morris and Rose Bruskin Gershwin. Admirers have tried in vain to account for Gershwin's talent. No one



(Summarized from the New York Herald-Tribune of July 12, 1937)

in his family was musically inclined, and his own musical education was limited during his youth to sketchy piano lessons. He made such astonishing progress, however, that a friend took him to meet the late Charles Hambitzer, who was quick to recognize his talent and set about teaching the youth himself. Through Hambitzer, Gershwin learned about harmony and became familiar with the works of Chopin, Liszt and Debussy.

With grammar school out of the way, Gershwin entered the High School of Commerce. He was not interested in school work, however, and left after a year or two. At the age of sixteen he decided to become a professional musician and entered the Tin Pan Alley he later was to glorify, as a song plugger at \$15. a week.

Continued to Study

Meanwhile, on the side, he kept working at his music, striving to perfect his technique and delving into the possibilities of new musical forms. It is significant that even after he became an internationally famous composer, Gershwin was still studying the fundamentals of music, and before writing *Porgy and Bess* he made an exhaustive study of counterpoint.

In 1917, he found a job playing the piano for rehearsals of the Charles Dillingham-Florenz Ziegfeld production, *Miss 1917*. He did so well playing a score composed by Victor Herbert and Jerome Kern that Ned Wayburn, directing the dancing in the show, decided to keep him on the pay-roll during the production's brief run at the Century Theatre. Meanwhile Gershwin had tried his own hand at writing songs. His efforts were rewarded when, during a Sunday night concert in connection with *Miss 1917*, Vivienne Segal sang his *You-oo Just You*, and *There's More to a Kiss Than the XXX*.

Gershwin's first published song appeared in 1916 and was brought out by Harry von Tilzer. The words were written by Murray Roth and the modest title was *When You Want 'Em You Can't Get 'Em, When You've Got 'Em You Don't Want 'Em*.

He was not quite twenty-one when, in 1919, he wrote his first musical

show, *La La Lucille*. That same year he composed his first hit song, *Swanee*. From that time on Gershwin's rise was rapid. Beginning in 1920, he wrote the music for George White's *Scandals* for five consecutive years. From one of those perennial performances came Gershwin's *Somebody Loves Me*, a song that still is frequently heard, and also *I'll Build a Stairway to Paradise*.

During that same period Gershwin also wrote the music for *Our Nell*, in 1923. It was in that year that he met Paul Whiteman and both men became intrigued with the notion of lifting jazz out of the honky-tonk class and giving it some lasting value and significance.

Whiteman was determined to turn his dance band into a concert orchestra and Gershwin agreed to compose a jazz Rhapsody to be played as part of a concert. He forgot about his promise until just about a month before the Whiteman concert was scheduled. Then he chanced to read in a newspaper that he was supposed to be hard at work upon the Rhapsody.

So Gershwin settled down in earnest and completed the task in ten days and in time for Whiteman to rehearse it at secret nocturnal gatherings of his Palais Royale orchestra. The public was kept in the dark as to the nature of the program which Whiteman would present at Aeolian Hall, and when the great day finally arrived it was a signal event in all musical circles.

Symphonic Commission

Presently the New York Symphony Society commissioned Gershwin to compose a work of symphonic scope. Gershwin produced the Piano Concerto in F, which was heard at Carnegie Hall with Walter Damrosch conducting and the composer at the piano.

Critics generally agreed that Gershwin's freshness and vitality made up for technical flaws which occasionally marred his serious works. He went ahead to produce *An American in Paris* in 1928, his *Second Rhapsody* in 1931, his *Cuban Overture* the following year and a series of jazz Preludes for the piano which he first played at a musicale in the Hotel Roosevelt.

Gershwin first got the idea of writ-

ing his *Porgy and Bess* opera some nine years before it finally was produced here. He took the DuBose Heyward *Porgy* to bed with him as light reading one night and became so engrossed in it that before dawn he wrote a letter to the author suggesting that an opera could be written from the story.

The composer followed up his letter by going to Charleston, S. C. to see Heyward. After many delays, they completed the arrangements and then Gershwin settled down in New York to study his problem. A radio contract kept him here most of the time the actual writing of the opera was under way and Heyward did not want to come north. So Ira Gershwin acted as go-between, keeping each man informed on the progress of the other.

Broadway Triumph

Despite his constant experiments with the more difficult types of music, Gershwin kept up a steady flow of popular songs. He wrote the music for *Sweet Little Devil* in 1923 and the next year came his triumph, *Lady Be Good*, for which Ira Gershwin wrote the lyrics and Fred and Adele Astaire danced. Among the songs in that show were *Fascinating Rhythm*, *So Am I*, *Hang on Me*, *Juanita*, *We're Here Because*, and of course the title song.

Gershwin wrote the music for *Stop Flirting*, *Primrose* and *Rainbow*, which enjoyed London productions. *Tip Toes* and *Song of the Flame* were seen here in 1925 and the following year came *Oh Kay*, with its several hits, including *Do Do Do*, *Oh Kay*, *Clap Yo' Hands*, and *Someone to Watch Over Me*.

The year 1927 was a big one for Gershwin, as he wrote the music for *Funny Face*, *Strike up the Band* and *Rosalie*. Songs remembered from *Funny Face* include *'S Wonderful*, *My One and Only*, and *Let's Kiss and Make Up*.

Ziegfeld's *Rosalie* had tunes by both Gershwin and Romberg and included *Say So* and *Oh Gee, Oh Joy*. Among the *Strike Up the Band* numbers were *Soon* and the title piece.

Gershwin was responsible for the music in *Treasure Girl*, which was produced in 1928, and *Show Girl*, which came out the following year,

(Continued on page 36)

The Gershwin I Knew

PAUL WHITEMAN



PEOPLE have sometimes commented rather extravagantly on what the *Rhapsody in Blue* did for the career of George Gershwin. I would like to say something about what that inspired piece of music did for *me*!

February 12, 1924, was a most important date in my life, as also in George's. For it was on that evening, at Aeolian Hall, New York, that we introduced the work that was to prove epoch-making in the history of American music.

We had to hurry, for word had got around that we intended to "make an honest woman out of jazz," and we were afraid that somebody else would beat us to it. George wrote that amazing score in an incredibly short time, and it was orchestrated and rehearsed as fast as he created it, page by page. Incidentally, the composer always gave full credit to Ferde Grofé for the original orchestration, and the arranger was just as appreciative of the Gershwin inspiration. (In later years George did all his own orchestrations.)

The first time I played that slow melody in the middle of the *Rhapsody* it gave me goose-pimples, and I had that same feeling again and again through the years that I used that theme as my signature on the air. Ross Gorman's opening low trill on the clarinet, followed by an upward *glissando* covering two octaves and a fourth, caused immediate astonishment. The two contrasting melodies in the first section, neither

major nor minor in mood, won the favor of serious critics, although the authentic "blue" qualities of the material generally escaped them.

Program Climax

We worked hard and secretly in preparing the *Rhapsody* for its first public performance. It was to be the climax of a varied program showing the possibilities of jazz, as it was known at that time. At the start I placed the old *Livery Stable Blues*, as an illustration of jazz in its crudest, improvisational form. Then we had some comedy, followed by one of my specialties, *Whispering*, played both "sweet and hot." Some current favorites were played fairly straight, followed by a group of novelties with Zé Confrey at the piano. Then came Grofé's treatment of the *Volga Boat Song*, a group of Irving Berlin's hits and a *Suite of Serenades* written for the occasion by Victor Herbert. Quite a lot of music, you say? We still had dance versions of Logan's *Pale Moon*, MacDowell's *To a Wild Rose* and Friml's *Chansonette*, saving Elgar's *Pomp and Circumstance* for a solid finish.

One might well wonder how the Gershwin *Rhapsody* stood up against all that competition! But it did, and it was a real climax, just as we had all hoped. I confess that I was plenty nervous before that historic concert, and even during the early parts of the program. But the audience was friendly, with the top musical celebrities of the day well represented:

Damrosch, Godowsky, Heifetz, Kreisler, Herbert, John McCormack, Rachmaninoff, Rosenthal, Stokowski, laymen like Otto Kahn, and of course the first-line critics of the New York papers. There was electricity in the air. I could feel it in the back of my neck! As for the *Rhapsody in Blue*, there was never a moment's doubt as to its appeal.

Somewhere about the middle of the score I began crying, and it was not until eleven pages later that I came to! I still don't know how I managed to keep on conducting that far. Later George told me that he had felt the same way; he was crying too!

Obviously the *Rhapsody* was a success, and it continues to be Gershwin's most popular composition, perhaps the most popular in all American music. It has been arranged in every possible way, including even some words: "Play me that *Rhapsody in Blue*!" (Ugh!)

I was amused by the variety of the critical comments the next day. W. J. Henderson called the *Rhapsody* "a highly ingenious work" and said nice things about my conducting. Lawrence Gilman spoke of the "superb vitality and ingenuity of rhythm" and the "mastery of novel and beautiful effects of timbre," but stressed a "melodic and harmonic anemia of the most pernicious kind (!)." Deems Taylor found the *Rhapsody* "in a way the most interesting offering, despite its shortcomings," and complimented George on "at least two themes of genuine musical

*symphonic works
of...*

GEORGE

GERSHWIN

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RHAPSODY IN BLUE

Playing time: 16 min.

Premiered at the now famous Paul Whiteman jazz concert in 1924, this has become one of the few truly outstanding works in symphonic literature to be written by an American composer.

Full Score and Parts...	\$37.50	Prices	Extra Piano Cond.....	2.00
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CONCERTO IN F

For Piano and Orchestra • Playing time: 30 min.

This work was commissioned in 1925 by Walter Damrosch. It has long since emerged as a successful and highly acceptable part of the standard Piano Concerto repertory.

Full Score and Parts...	\$60.00	Prices	Extra Full Score.....	25.00
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I GOT RHYTHM

(Variations)

for Piano and Orchestra • Playing time: 8½ min.

In 1930 Gershwin wrote a song I GOT RHYTHM for the musical "Girl Crazy". This vital and excitingly original rhythm is especially marked in the piano part of the orchestration.

Full Score and Parts...	\$25.00	Prices	Extra Full Score.....	6.00
			Extra Parts, each.....	1.00

AN AMERICAN IN PARIS

Playing time: 16 min.

Another of the perennially favorite Gershwin scores which has won for itself a permanent place in standard orchestral literature.

Full Score and Parts...	\$60.00	Prices	Extra Full Score.....	25.00
			Extra Parts, each.....	2.00

CUBAN OVERTURE

"Rumba" • Playing time: 10 min.

This work is a brilliant showpiece for orchestra, opening with a curious rhythm that is half Rumba and half Habanera, overlaid with a theme for strings that is unmistakably Spanish.

Full Score and Parts...	\$45.00	Prices	Extra Full Score.....	25.00
			Extra Parts, each.....	1.50

SECOND RHAPSODY

for Piano and Orchestra • Playing time: 12½ min.

Written originally as background music for a street scene sequence in the motion picture "Delicious", Gershwin later expanded and scored it for orchestra. The first performance of the work was given on June 26, 1931 with the composer conducting.

Full Score and Parts...	\$45.00	Prices	Extra Full Score.....	25.00
			Extra Parts, each.....	1.50

GIRL CRAZY OVERTURE ARR. BY ROBERT MCBRIDE

Playing time: 6½ min.

"Girl Crazy" is replete with some of Gershwin's finest songs. It was for Robert McBride to discover the brilliant orchestral possibilities in this symphonic synthesis.

Full Score and Parts...	\$25.00	Prices	Extra Full Score.....	5.00
			Extra Parts, each.....	1.00

WINTERGREEN FOR PRESIDENT AND OF THEE I SING

Transcribed by ROBERT MCBRIDE

Playing time: 4½ min.

These two songs have been woven into an orchestral score of power and brilliance by Robert McBride, well-known in the field of symphonic settings.

Full Score and Parts...	\$15.00	Prices	Extra Full Score.....	4.00
			Extra Parts, each.....	.75

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worth" and "a latent ability" to "say something in his chosen idiom."

Olin Downes said that "Mr. Gershwin's composition shows extraordinary talent. . . . In spite of technical immaturity, he has expressed himself in a significant and on the whole highly original manner." Henry T. Finck found much of the music superior to Schoenberg, Milhaud and the rest of the "futuristic fellows," and Gilbert Gabriel called the concert "one long, strong musical cocktail," with a special tribute to Gershwin's "irrepressible pack of talents."

The world now knows that George went on to still bigger and perhaps more significant achievements. His Piano Concerto in F, commissioned by Walter Damrosch, has been called "the best piece of absolute music yet written by an American," and *An American in Paris* received the same high praise in the field of "program music." *Porgy and Bess* is now recognized as the greatest of American operas, with all the European musical centers recently giving it their complete seal of approval.

My own feeling was that George might eventually return to something closer to his earlier rhythmic style, and he actually promised me, shortly before his death, that he would produce some more compositions of that type. There is no telling how far he might have gone, but his immortality can well rest on his four great works in the larger forms and on the wealth of popular songs that are a permanent part of American music.

George Gershwin was a sweet person and a wonderful character, — boyishly naive throughout his short life and apparently unaware of his genius. I remember his comment on a famous picture of the *Rhapsody in Blue* made by Covarrubias, for which I paid the artist \$1250. George said "I ought to have that;" but when I told him the price, he added "You can keep it!" (Actually he paid far bigger sums for outstanding works of modern art as he grew in prosperity and taste.)

You can read a lot about George Gershwin today in books and magazines. I prefer to remember him as I knew him, when we opened the eyes of the musical world with his deathless *Rhapsody in Blue*. ►►►

GERSHWIN

OSCAR HAMMERSTEIN II

(July 14, 1937)

Our friend wrote music
and in that mould he created
gaiety and sweetness and beauty
and twenty-four hours after he had
gone

his music filled the air
and in triumphant accents
proclaimed to this world of men
that gaiety and sweetness and beauty
do not die. . . .

A genius differs from other men
only in that his immortality is tan-
gible.

What he thought, what he felt, what
he meant

has been crystallized, in a form of
expression,
a form far sturdier than the flesh
and sinew of the man.

But lesser beings than geniuses
leave their marks upon this earth,
and it is as a lesser being
that George Gershwin's friends knew
him and loved him.

We remember a young man
who remained naive in a sophisti-
cated world,

we remember a smile
that was nearly always on his face,
a cigar

that was nearly always in his mouth.
He was a lucky young man,
lucky to be so in love with the world,
and lucky because the world was so
in love with him.

It endowed him with talent,
it endowed him with character,
and, rarest of all things,
it gave him a complete capacity
for enjoying all his gifts.

It was a standing joke with us
that George could not be dragged
away from a piano.

He loved to play the piano
and he played well
and he enjoyed his own playing.
How glad we are now
that some divine instinct
made him snatch every precious sec-
ond

he could get at that keyboard,
made him drink exultantly
of his joy-giving talent,
made him crowd every grain of grati-
fication

he could get, into his short, blessed
life!

Maybe the greatest thing he left us
is this lesson.

Maybe we take the good things of
life
too much for granted.

Maybe we took George too much for
granted.

We loved him!

Should we not have loved him more?

Have we ever loved him so much
as we do now?

Have we ever said so
as we do now?

We are all inadequate, muddling
humans,
with hearts and minds woefully un-
equipped

to solve the problems that beset us.

We are eloquent in the recognition
of our troubles.

Why are we not equally eloquent
in the recognition of our blessings,
as George was?

Some will want a statue erected for
him.

He deserves this.

Some will want to endow a school
of music in his name.

He deserves this.

But his friends could add one more
tribute

in his honor:

they could try to appreciate
and be grateful for
the good things in this world,
in his honor

they could try to be kinder to one
another.

And this would be the finest monu-
ment of all.

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It Ain't Necessarily So
My Man's Gone Now
Oh Bess, Oh Where's My Bess
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A Woman Is A Sometime Thing

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Stiff Upper Lip
Things Are Looking Up

1938 GOLDWYN FOLLIES

I Love To Rhyme
I Was Doing All Right
Love Is Here To Stay
Love Walked In
Spring Again

1937 SHALL WE DANCE

Beginner's Luck
Let's Call The Whole Thing Off
Shall We Dance
Slap That Bass
They All Laughed
They Can't Take That Away From Me
Wake Up, Brother And Dance

1946 SHOCKING MISS PILGRIM

(Post.)

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Changing My Tune
For You, For Me, For Evermore
One, Two, Three

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Changes in The Band World

FERDE GROFÉ

SINCE 1908, when I started out at the age of sixteen, I have seen many changes in the band world take place. It was a great experience for me then to roam the Southwest as an itinerant piano player and violinist.

I played at mining camps, desert towns, the Barbary Coast in San Francisco, even at El Centro in the Imperial Valley when they first started irrigation there. The dance bands of that era, along with the printed orchestrations, did not have the quality and high standards they have today.

There were no guitars or saxophones, and the usual dance orchestra consisted of violin, cornet, piano and drums. Additions generally were in this order: first a clarinet, then a trombone, flute, bass and so on. Rarely were there more than four men for the usual casual engagement.

Dance musicians were looked down upon in those days. They did not enjoy the prestige dance bands do today, and naturally the calibre of the players was quite low. The strict oom-pah of the pianist, the mellow tones of the cornetist, who seldom played above G or A above the staff, with the other members following along in the same pattern, was quite monotonous to say the least.

The dance orchestrations of that day were very corny, uninteresting and utterly simple. Not so much were the selections from musical shows, concert numbers published for theatre musicians, where the in-

strumentation included cello, bass, flute, oboe, bassoon, second cornet and two French horns. These were usually of a higher quality. In many cities members of the local symphony orchestra were recruited from the theatre orchestras.

Speaking of theatre orchestras, the piano was seldom used up to 1910. The accompaniment was played by a second violin, viola, cello and bass. The piano was considered a solo instrument and a percussive one, although in those days most of the conductors of musical shows were pianists and often conducted at the piano in smaller cities, where musicians for a large orchestra were not available, usually filling in on the piano for the missing instruments. The only theatres at that time using piano were the smaller vaudeville, variety and burlesque houses.

Higher Standards

It is most gratifying to see the many changes that have taken place since the days of Irving Berlin's *Alexander's Rag-Time Band*, the higher standards of school bands and orchestras, for example. In my day there were no musical appreciation classes in the schools. Voice training or instruction on instruments was unheard of except in musical conservatories and higher seats of learning. The young music student of that period served his apprenticeship by playing in the different theatres, especially in large cities where they employed larger orchestras. Today the student gets his experience in a dance group, school orchestra or

band, amateur theatricals, school plays and so on, and in the many fine music camps and workshops that exist today, where they teach all the different branches of the music profession.

Another important factor is the tremendous growth and improvement in school band and orchestra arrangements. The music publishers in the educational field have done much to bring about this development of higher standards in school bands and orchestras. Their orchestrations are arranged by highly skilled artists who strive for better and more practical effects through simpler means. This makes for easier listening because the arrangements are more interesting and they are published especially for the educational field.

Another great movement on the increase in the United States is the semi-professional civic symphony orchestra. Their membership consists largely of students, amateurs, teachers and some professional musicians. These last generally play the first chairs in the string section and round out the wood-wind, brass and percussion sections where there is a lack of the above mentioned players in the community. In this field the music publishers are now offering a new series of concert works written by American composers. I think that these civic orchestras are a great step forward in American music and that today the world looks to America for culture not alone in music but in all the other arts.

The wonderful strides the dance
(Continued on page 44)

Ferde Grofé is well known as a composer and arranger and Editorial Consultant to the Big Three Music Corporation.

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Happy Birthday— PIERRE MONTEUX

GEORGE MAREK



Pierre Monteux

TWO of the affectionate terms most often used by his intimate associates in referring to Pierre Monteux are "Papa" and "Maitre."

Between them both they offer an apt appraisal of this most distinguished maestro who will have reached his 80th birthday on April 4th of this year.

A man of mild nature, "Papa" controls his musicians not by bombast but by gentle paternal persuasion. A conductor of masterly skill who is now in his autumnal season, the "maitre" currently enjoys a broader scope of activities than at virtually any time in his career.

What an impressive record this artist has achieved since his first American tour in 1916 as conductor of the Diaghileff Ballet! Monteux conducted the French operas at the Met from 1917 to 1919. He then led the Boston Symphony for five years, during which he made it one of the leading orchestras of the world. Following this with conducting tenures at the helm of the Concertgebouw Orchestra in Holland and the Paris Symphony, he became, in 1936, the permanent conductor of the San Francisco Symphony.

In November, 1937, Monteux conducted the first concerts of the NBC Symphony, pending the arrival of

Arturo Toscanini. He also has conducted the Philadelphia, New York, Chicago and Los Angeles Orchestras here and is the only French conductor to conduct the Berlin and Vienna Philharmonic Orchestras.

Monteux has conducted every major orchestra in Europe and his conducting the premieres of such world-famous ballets as *Petrouchka*, *Sacre du Printemps*, *Le Rossignol* of Stravinsky, the *Daphnis and Chloe* of Ravel and many other modern works famous today is a matter of musical record.

Since his retirement as conductor of the San Francisco Symphony, after one of the longest and most successful engagements of any conductor with a musical organization in this country, Monteux now happily devotes his time to the freedom of guest engagements. These include the Boston Symphony, the Metropolitan Opera, the Berkshire summer festival, where he will participate this year with its regular conductor, Charles Munch, in an ambitious Beethoven season, and one of his major interests, the school for conductors which he directs at his summer home in Hancock, Maine.

Now that he has more time for recordings, we find the maestro contrasting such works as the Chausson *Poème de l'amour et de la mer* of his familiar French school with the Tchaikovsky "Pathétique" in his current repertoire. And what a wonderfully varied selection we have of Monteux recordings! They range

from the works of Bach, Mozart, Beethoven and Brahms to those of Berlioz, Scriabin, Rimsky-Korsakoff, Franck and D'Indy.

Familiar to us all at our recording sessions in Manhattan Center or the Boston Symphony Hall is "Papa" in flowered, open-collared sport shirt, coaxing with a mild but authoritative, amiable but insistent, "Come on, now," as he extracts the most superlative results from his orchestra.

Sometimes, like a reverse of the comedian who yearns to play tragedy, "Papa Pierre" admits a hankering to conduct selections other than "la musique sérieuse." He says he would enjoy changing his pace with some light, frothy works. Now, however, he is immersed in a new study of the Beethoven compositions he will conduct in the Berkshires. "That is sérieux," he says, "but not so sérieux as to frighten. Beethoven is not a bore."

When recently asked how long he is going to continue his career, Monteux said with a twinkle in his eye, "I shall conduct until I am 90." Then he adds "I didn't say 90. I said 109."

Happy Birthday on April 4, to our genial, kindly maestro with the distinguished mustache and flashing black eyes. May he long remain a familiar figure on the docks of Fisherman's Wharf, the historic backstage entrance of the Met, the promenade about the square on Boston's Beacon Hill as well as the podiums of the world's great orchestras. ▶▶▶

George Marek is Director of Artists and Repertoire for RCA Victor Records, Music Editor of GOOD HOUSEKEEPING MAGAZINE and a regular member of the Metropolitan Opera Quiz.

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Membership in the Federation is open to amateur and professional musicians, music lovers, and music appreciation groups, in an age range — through its Senior, Student and Junior Divisions — of from eight to eighty.

WRITE FEDERATION HEADQUARTERS, 445 WEST 23RD STREET, NEW YORK 11, N.Y., FOR INFORMATION AS TO HOW TO JOIN EITHER AS AN INDIVIDUAL SPECIAL MEMBER OR AS A MEMBER OF A FEDERATED GROUP.

If you want to see the Federation in action, attend the 28th Biennial Convention and Five Flags Fiesta, in Miami, Florida, April 20-30, 1955. Pre-Convention meetings are April 20 and 21; Convention open to delegates and the public April 22 through 29. Headquarters, Columbus and McAllister Hotels. Featured artists include James Melton, Nan Merriman, Carol Smith, Grant Johannesen, Scott Morrison, John Browning, Mana-Zucca. Performing groups include the University of Miami Symphony Orchestra; seven distinguished choruses, one of them from as far away as the Pacific Coast; the Junior Opera Guild of Miami; the Opera Workshop of the Pennsylvania College for Women, and many others. Consult Federation Headquarters, 445 West 23rd Street, New York 11, N. Y., for rates and more detailed information on the program.

To keep yourself fully informed about the Federation, subscribe to the MUSIC CLUBS MAGAZINE—published five times a year: September, November, January, March, and May—annual subscription rate, \$1.50. If you are interested, fill out the attached coupon and return with check.



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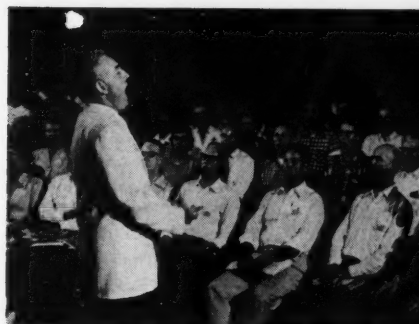
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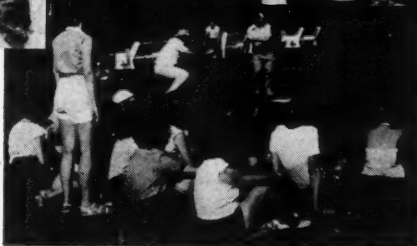
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GRASS ROOTS OPERA

(Continued from page 13)

ard and contemporary works, many in rural localities. The Workshop is made up of doctors, ministers, housewives, bankers, students, etc., who make the costumes, construct the scenery, plan the lighting and give the performances. One of their most prized compliments came from a farmer who had just witnessed Menotti's *The Telephone*. "Say," he remarked in surprise, "you fellows got more laughs than our minstrel show!" The Kentucky Opera Association, under the direction of Moritz Bomhard, performs four or more times a season, and the Louisville Philharmonic Society commissions two operas a year, with the help of the Rockefeller Foundation.

South Carolina's Opera Workshop has carried *Così fan Tutte*, *Carmen* and other works to many towns in the Palmetto state. In Cheyenne, Wyoming, the Cheyenne Community Association has presented *Die Fledermaus* and *Martha*.

Touring Opera

The Grass Roots Opera Theatre of Virginia has traveled over 20,000 miles, presenting *The Marriage of Figaro*, *The Old Maid and the Thief*, *The Impresario*, *The Telephone*, *La Serva Padrona* and other works before audiences in many cities, including Roanoke, Lynchburg and Petersburg. This group is headed by Mrs. Helen Pesci Wood, artist-teacher, of Lynchburg, and in several towns is sponsored by the Guild Association of the Virginia Symphony Orchestra.

In New York City splendid work has been done by the Community Opera, under the leadership of Gladys Mathew, President of the New York State Federation of Music Clubs, presenting both established classics and new works by contemporary composers.

This growth of interest in opera confirms what has long been a belief of the writer, — that the average American will appreciate and support this art form if it is presented to him by good singers and actors and in a language he understands. The future looks bright. More and

more young singers are becoming interested in operatic singing, and if the experiences of the above groups are an indication, the artists will have audiences to hear and applaud them, and, moreover, be willing to pay for the privilege. >>>

All-American Band Highlights National Clinic

PRESENT plans call for an All-American Band Masters' Band to highlight the 1955 Mid-West National Band Clinic at the Sherman Hotel in Chicago December 7 to 10. Directed by Lieutenant Colonel William Santelmann, Conductor of the United States Marine Band, the 90 piece group will have approximately the following instrumentation: 1 E♭ clarinet, 2 oboes, 4 bassoons, 8 flutes, 20 B♭ clarinets, 4 alto clarinets, 4 bass clarinets, 6 cornets, 4 trumpets, 8 horns, 6 trombones, 4 baritones, 6 tubas, 2 string basses, 1 tympani, 4 drums, 4 alto saxophones, 2 tenor saxophones, and 2 baritone saxophones. Bases, percussion, string basses, and baritone saxophones will be furnished. All others will please bring their own instruments.

Personally organized by Dr. Raymond F. Dvorak of the University of Wisconsin and Lee W. Petersen, Executive Secretary of the Mid-West National Band Clinic, this first All-American Band Masters' Band will be featured at the evening session in the Grand Ballroom of the Sherman Hotel on Friday, December 9.

The All-American Band Masters' Band is open to Band Directors, Music Teachers (both public and private), professional musicians, and high school graduates (not to high school students). It is hoped that the committee will receive a thousand applications from Band Directors and Music Teachers in every state in the United States, as well as from Canada.

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In and Out of Tune



SIGMUND SPAETH

THE importance of the work of the National Federation of Music Clubs is beyond question, and it is a real pleasure to present such a record of achievement as is contained in this issue of *Music Journal*. It should serve as a practical source of information for some time to come.

In addition to the Federation's history, factually reported by that efficient and indefatigable worker, Helen Havener, the enormous help given to young artists, to American composers and to "grass roots opera", mention might have been made of the influence exerted by this great organization on the music of motion pictures, radio and television. Such films as *The Great Caruso*, *A Song to Remember* and *Rhapsody* owe much of their success to the support of the Federation, and this support will unquestionably be in evidence once more in connection with the forthcoming *Interrupted Melody*, a screen biography of Marjorie Lawrence, scheduled for a preview at the Miami convention.



DR. SPAETH

President Ada Holding Miller gave the title of "Operation Zero Hour" to one of her own pet projects: the encouragement of *Music through the Night* and similar radio programs, in which records of the classic masterpieces are played in the small hours for the shut-ins and insomniacs, who obviously prefer such music to the garbage so often served to a defenseless audience. The National Federation of Music Clubs was definitely responsible for saving the life of orchestral music on the air, when it was being treated as a step-child, pushed around unceremoniously, and actually in danger of being dropped altogether. The gradual awakening of television to the visual possibilities of great music may also be credited in part to the determined efforts of the Federation members and executives, who have been responsible for definite and practical suggestions as well as an impressive volume of fan mail.

The structure of the National Federation of Music Clubs is unique in the fact that it consists of individual groups of so many different kinds and sizes. Some are substantial organizations of varied membership, with regular times and places of meeting. Others may represent schools, colleges or universities in connection with their Music Departments. Still others may be local orchestras, choruses, chamber music groups, even musical families. There are Junior as well as Senior and Special memberships, now totalling more than 600,000 altogether.

To all the compliments currently tuned to the work of the Federation a few constructive and perhaps even critical comments may still be added. In any organization of such size and complex machinery there is always the danger that parliamentary detail and routine business may occasionally obscure the prime motivating force, which in this case is MUSIC. A real music club should make itself the center of all musical activities in its community, taking an active interest in local concerts, private teaching, composition, schools, churches and theatres, even retail merchandizing of instruments, records and sheet music, in addition to its own official activities. Above all, such a club can use its influence to eliminate the petty feuds and jealousies which are still a handicap to the progress of America's musical life.

The final lines of Oscar Hammerstein's poetic tribute to George Gershwin, delivered at his funeral in 1937, still apply to quite a number of music-lovers: "In his honor they could try to be kinder to one another, and this would be the finest monument of all." >>>

The final lines of Oscar Hammerstein's poetic tribute to George Gershwin, delivered at his funeral in 1937, still apply to quite a number of music-lovers: "In his honor they could try to be kinder to one another, and this would be the finest monument of all." >>>

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Orchestral Award Omitted

THE National Music Council has decided to omit its Conductor Citation this year. This Citation has been given for a number of years past to the conductor of a major symphony orchestra who presents during a single season the greatest number of compositions in larger forms by native born American composers. Recipients of the Award in the past have been Serge Koussevitzky, Eugene Ormandy, Izler Solomon, Leopold Stokowski, Alfred Wallenstein, George Szell, Howard Mitchell, Pierre Monteux and Guy Fraser Harrison. The exceptionally poor showing made during the past season is the reason for the omission of the Citation this year.

The National Music Council has since 1939-40 conducted yearly surveys of the programs of the major symphony orchestras given at the regular subscription concerts in their home cities, in order to compare the number of American and foreign works performed from season to season at these concerts. These orchestras, which have budgets of \$100,000 or more, now number thirty. In 1939-40 there were sixteen.

American-born composers fared worse, percentage-wise, with the major orchestras during the 1953-54 season than in any other season since 1940-41. Their works made up a mere 7% of the program, as against 7.8% in 1952-53 and 11.4% in the 1942-43 season, when they had the best percentage record since the beginning of these surveys. >>>

Anthem Contest

The 250th anniversary of the founding of the First Presbytery will be celebrated in May, 1956, by the Presbyterian Church of the United States. The General Assembly plans to sponsor an Anthem Contest in connection with this event. Details may be secured from the Chairman of the Committee, Lockhart Amerman, The Presbyterian Church, Sewickley, Pa.

MUSIC JOURNAL

The Federation

Our world of music owes much to the National Federation of Music Clubs. As an inspiration to the young performer it has been instrumental in furthering the careers of a great many artists. A vigorous supporter of the American composer, it has helped, through commissions and competitions, to enrich the music of our times. Affiliated clubs of the Federation are active in every community and their manifold activities reflect an earnest desire to achieve progress in the music art of America.

Broadcast Music, Inc. and Associated Music Publishers, Inc. extend to the Federation the sincere hope that all of its aims and programs may be successfully realized.

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BUILDING MUSICIANSHIP

(Continued from page 15)

less to them because they lack the mental capacity to recognize tonal relationships. It is the mind that selects, organizes, and clarifies what the human ear receives. We hear with our ears, but we listen with our minds. Aside from comparatively rare physical or psychological defects, there is no such thing as a "bad ear for music"—there are only untrained minds. Hence all ears can be trained to some degree and in fact *must* be trained if the mind, through

the ear, is to apprehend the full meaning of music.

Space does not permit a similar discussion of the other five skills or experiences cited above. Obviously the reading and writing of music are essential to musical literacy. The basic purpose of music reading is to learn to read music *mentally*. The vocal reproduction merely proves the ability to do so, as in the case of language. The study of writing is best approached stylistically. It

should explain the music which the student performs. Playing or keyboard experience transmutes the abstract facts of writing into concrete realities of performance and thus promotes a better understanding of musical structures. Analysis is basic to musical understanding. It is implicit in performance and is also a means of clarifying musical relationships for the listener, teacher, and composer. Its objective is the explanation of musical structure in such a way that insight results. Analysis of form especially is the most neglected skill, with the exception of listening. And finally, the function of creative writing is primarily self-expression, but it can serve a secondary purpose of promoting musical insight. It is a truism that we learn by doing—not only the possible but also the impossible. Creative ability is often regarded as belonging to only the fortunate few, whereas in reality it is the possession of many, since all possess the spark of expression in different degrees.

Musical Insight

Two essential facts should be noted in regard to all these skills: first, that none has any defensible primacy, with the possible exception of listening; and second, that music literature provides the best material for exploration. The greatest teacher of music, either aesthetically or technically, is music itself. These multiple skills or experiences all have a common objective—musical insight, the third component of musicianship.

Rightly used, skills are one of the best means of promoting insight. They are tools of insight, not objectives in themselves. It is doubtful if real insight can be attained without some measure of skill. However, the precise relationship of skill and insight is difficult to define. Many skills result from insights, but the reverse is also true. Often they occur simultaneously. They are interdependent. Perhaps the real difficulty is a semantic one.

"Insight may be defined," says Mursell, "as the capacity to identify, understand, and deal with the elements of the tonal-rhythmic pattern in terms of their intrinsic logic and their expressive values." By identification and understanding is meant

**sight
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the ability to do so in terms of direct aural experience, though logic and expressiveness also are involved; both are essential and reciprocal. The point is to use all these means to grasp the essence of music.

How may musical insights be promoted? First, through meaningful musical experiences of all types corresponding in general to the skills discussed above. Insight depends upon the technical and aesthetic grasp of tonal relationships. Properly taught, the skills aid in the development of perceptual ability; but awareness of aesthetic values—that is, the development of taste—transcends skill and results from the synthesis of all knowledge and feeling about music. Second, insight is often the by-product of some specific musical activity, for example, a choral or band rehearsal. In this respect it resembles insights in other fields that are derived from practical situations.

Teaching Music

Discussion of the components of musicianship—aptitudes, skills, and insights—leads naturally to a consideration of how they can be related to the teaching of music. It must be stressed that all components of musicianship and all aspects of musical responsiveness are interactive and form one integral process. The individual reacts as a unit, and all factors causing this reaction should develop simultaneously. One of the errors in music education is the emphasis on one of these aspects to the exclusion of the others. Stress on aptitudes, skills, or insights alone is disastrous. For example, growth is a characteristic of insight. The process should begin with the earliest and simplest musical experiences and culminate in a systematic grasp of musical meanings and relationships. It cannot be added to a musical education after skills have been acquired. The same is obviously true of skills, and we are all aware of the fallacy of relying solely on innate aptitudes without the support of both skills and insights. We must educate the whole man if we want the whole man to be educated.

As stated above, the raw material of teaching is music itself. Perhaps the most important single means of promoting musicianship is a wide exploration of all areas of musical

literature with a recognition of their aesthetic, stylistic and structural characteristics. Such a survey can only be made by the constant hearing, performance and study of music in all media. Knowledge of music literature should exceed the individual's own particular field. Violinists should study the Beethoven piano sonatas, pianists should analyze the Schubert songs, orchestral players should be familiar with *The Well-Tempered Clavier*, and singers with the Brahms string quartets. Nor should the music explored be limited to one period; instead it should

range from madrigal to modern music. This may appear to be an impossible task, but its difficulty diminishes in proportion to the effort expended. Teachers share with students the responsibility for widening their horizons. A study of music used in American colleges reveals that the repertoire for instruction is not only narrow but stereotyped. How can our students become familiar with more music if we as teachers deny them the opportunity of doing so? Contact with representative music of all periods and media is essential to building musicianship.

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Obviously the teacher who strives to promote musicianship must himself possess it. As Emerson says, "The man may teach by doing, and not otherwise." Today we are so busy being administrators, counselors, salesmen, or even educators that often little time is left to be a musician also. We should take the title "Professor of Music" more seriously, and literally be one who professes music. Musicianship is the composite

of all our reactions to music. To function successfully these reactions must be integrated. Perhaps this integration is best expressed in the words of Frederick Schorr, the famous Wagnerian singer, to Conductor Muck when the latter criticized Schorr's interpretation of a passage in *Parsifal*. Schorr said, "My dear Dr. Muck, please remember that I am a musician who happens to be a singer." ▶▶▶

THE GERSHWIN STORY

(Continued from page 18)

with *Liza* as a hit song. *Girl Crazy* appeared with his music in 1931, with such songs as *Bidin' My Time*, *I Got Rhythm* and *Embraceable You*. The same year came the memorable *Of Thee I Sing*, followed in 1932 by *Pardon My English* and in 1933 with *Let 'Em Eat Cake*.

Gershwin was working on a contract in Hollywood, composing music for motion pictures, when he was fatally stricken. His untimely death occurred within a few weeks, on July 11, 1937, at Beverly Hills, California.

(The foregoing material appears through the courtesy of the American Society of Composers, Authors and Publishers, to whose membership George Gershwin was elected in 1920.) ▶▶▶

THE FEDERATION AND THE AMERICAN COMPOSER

(Continued from page 11)

Composers' Contests would require far more space than this article affords.

In recent years the Federation has initiated a policy which in many

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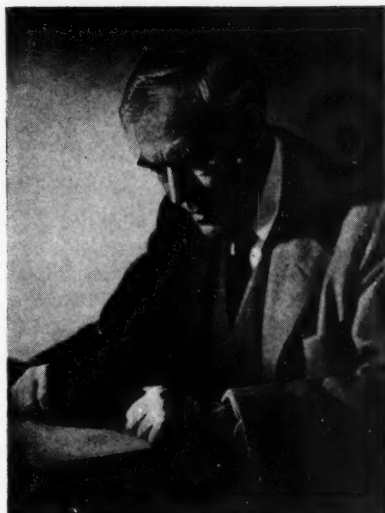
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John Powell

ways is more productive of lasting works than prize contests. It has commissioned composers already established, who may be counted on to produce mature and vital music, to compose specific works. In 1933 John Powell was commissioned to write a symphony based on Anglo-American folk-music. Powell felt that this symphony should embody all of his great love and knowledge of our Anglo-Saxon heritage, and he devoted twelve years to its composition. It was first performed by the Detroit Symphony Orchestra during the Federation Biennial in Detroit in 1947. More recently it was played on the occasion of Virginia's John Powell Day, in Richmond, by the National Symphony Orchestra, as well as in Washington, D. C. Other recent commissions have included a String Quartet from Leland Proctor, a Trio from Halsey Stevens, a Sonata for violin and piano from Richard Franko Goldman, and an Overture for the current Biennial from Paul Creston.

Share in Proceeds

These prizes and commissions have constituted direct encouragement and reward to individual composers. During the past decade the Federation has worked in partnership with the American Society of Composers, Authors and Publishers in securing not only performances of the works of

American composers, but also in gaining for them just payment for the right to perform their music publicly for profit. It has backed ASCAP's demand that when a composer provides, for a concert program, material which is used publicly before an audience which buys tickets to the concert, and when the performing artists are paid for their services, the composer shall have some share in the proceeds of the concert. In addition, the Federation has backed whole-heartedly the cam-

paign to remove from the copyright law the exemption which commercial juke-boxes enjoy from giving to the creators of the music played in these juke-boxes any payment for the performing rights in their music. The influence the Federation is exerting in persuading Congress to amend the law is proving an important factor in the ultimate revision of the copyright law of our nation, to protect the American composer and make his work economically as well as artistically worth while. >>>



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Disc Data

NORMAN SHAVIN

IT appears that the 78 r. p. m. discs may soon become an obsolete curiosity. Sales are dipping, and there is some talk of a small price increase. On the other hand, the 45 r. p. m.'s are going faster, and the price drop for 33's has spurred the distribution of these items. . . . Pianist Walter Gieseking was awarded the Grand Prix International du Disque Francais for his Angel recordings of Debussy works. . . . Haydn Society is out with its multi-disc collection of Mozart piano works (or works with piano), recorded by Lili Kraus. (More about this in the review section next issue). . . . The municipality of Bamberg, Germany, gave one recording firm special cooperation in a session there. Scene of the recordings was a mid-town monastery but traffic noises filtered through the walls. So, for 10 days, a cordon of police surrounded the building each evening of the cutting sessions to flag down vehicles on nearby streets . . . to cut down the noise. The bill for the help, presented by the town mayor, was about \$48. . . . But now for some reviews of recent releases:

SYMPHONIC

TSCHAIKOWSKY: Serenade in C major, Op. 48, and **PROKOFIEFF:** Classical Symphony, Op. 25. The Pittsburgh Symphony Orchestra, William Steinberg, conducting (Capitol, 12", P-8290). Two Russian masters are matched on this excellent disc, contrasting Peter's sentimentality with Serge's sardonic wit. The playing is clean, relaxed and leisurely in the melodic and summery serenade, and precise in the Prokofieff parody on classic form. There is a delightful spaciousness throughout, and the sound is as faithful as mechanically possible.

BEETHOVEN: Symphonies No. 5 in C minor and No. 8 in F major. The Pittsburgh Symphony Orchestra, William Steinberg, conducting (Capitol, 12", P-8992). These two works have been too much discussed (and recorded) to sustain added comment here. Suffice it to say, the interpretation is forthright and dramatic in the C minor work, and No. 8 sparkles with the sheen of a spring night.

RACHMANINOFF: Symphony No. 2 in E minor. The Pittsburgh Symphony Orchestra, William Steinberg, conducting (Capitol, 12", P-8293). A product of a tranquil period in the composer's life, the symphony is yet a mood-ridden and personal statement, mirroring a yearning for a personal peace that eluded Rachmaninoff. The grandeur of its sweep, the eloquence of its depth, and the power of its eddying conflict are captured by instrumentalists who comprehended the sombreness and the emotion. The sound, thanks to high fidelity, is movingly life-like.

OPERA

PUCCINI: "Madame Butterfly." Complete opera, with Clara Petrella, soprano; Ferruccio Tagliavini, tenor; Giuseppe Taddei, baritone. Symphony Orchestra of Radiotelevisione Italiana, of Turin, and the Cetra Chorus; conducted by Angelo Questa. (Cetra, three 12" discs, C-1248). The Puccini opus has never been more beautifully recorded than in this moving version, where the voices have captured the serenity and the pathos of one of the great vehicles in opera. The compassion emerges with a fidelity that breathes tenderness as it flows, and the principals have completely identified themselves with the tragic characters they portray. Here is delicacy, here is charm, here is pathos, all wrapped up in a splendid sound that does justice to one of Puccini's greatest works. The album is attractively packaged, thanks to Cetra, which has provided the full story of the work, biographical data and analysis, the Italian libretto and the English translation. A magnificent buy.

PUCCINI: Portrayal of heroines from six operas. Maria Callas, soprano;

Philharmonia Orchestra, Tullio Serafin, conducting (Angel, 12", 35195). In her brief acquaintance with American opera-lovers, Maria Callas has shot to the top of the ladder as one of the striking operatic heroines of our time. And all with good reason, for her singing has a vitality and lushness about it that brooks no compromise with inferior musicianship. She IS the heroine in every case, and this disc takes her through tortuous paths and dramatic exclamations. An excellent sampling, out of the 11 items from these operas: "Manon Lescaut," "Madame Butterfly," "La Boheme," "Suor Angelica," "Gianni Schicchi," and "Turandot."

VOCAL

BUXTEHUDE: Two Cantatas for Soprano, violins, and continuo, with Helen Boatwright; Two Cantatas for Chorus and Instruments, Howard Boatwright, conductor, and Choir of St. Thomas Church, New Haven, Conn. (Overtone, 12", No. 6). Widely-contrasting music and moods are expressed in these works by one of the major composers writing within the framework of the German Protestant Church. He is capable of extreme flexibility in form and sound, and his settings of Psalm 31 and Psalm 98 are especially effective, for they exude a devotional character often mixed with a lyricism that is deeply touching and dramatic. The soprano (who once sang opposite the then unknown Mario Lanza in "The Merry Wives Of Windsor" at Tanglewood) possesses a purity of tone to deliver the impact. An off-beat item worth having.

VERDI: Requiem Mass; Elisabeth Schwarzkopf, Giuseppe di Stefano, Orelia Dominguez, and Cesare Siepi, soloists; La Scala Orchestra and Chorus, Victor de Sabata, conducting (Angel, two 12", 3520-B). As a striking emotional juggernaut, the Verdi mass, dedicated to his friend, the Italian hero Manzoni, has no peer. There are moments when the work sobs with its own eloquence, and moments when it exults in waves of its own joy. This record should not be played on a conventional phonograph. It is much too majestic for so inadequate a medium. De Sabata has translated his fire and personal devotion into his reading, and his soloists and instrumentalists are caught up in the inspired direction. The dedicated performances are matched by the splendid packaging, which includes background, the Italian libretto, and English translation.

MISCELLANY

FURTHER STUDIES IN HIGH FIDELITY (Capitol, 12", SAL-9027). This sequel to "Full Dimensional Sound—A Study In High Fidelity" is a must for the hi-fi bug as well as for the patron still using a conventional set. The single disc packaged here should be played only on high fidelity equipment, for it provides an education in sound that can be properly understood only under such conditions. If you want a short course in decibels, this is for you, and the readable comments by Charles Fowler, publisher of *High Fidelity Magazine*, add fine interpretive notes. Seven popular selections and six classical works demonstrate the points which the record makes with startling conviction. ▶▶▶

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The Voice Physician

IRVING WILSON VOORHEES, M.D.

DURING a telephone conversation with an official of a great orchestra association, I was surprised by his question, "What in the world is a voice physician?"

The appellation seemed self-explanatory to me, but on further consideration, I am not so sure that a definition is not needed. A doctor who is interested in preventing vocal disorders or relieving or curing such conditions can well be called a voice physician. The term "vocal physician" is obviously wrong, for all of us are vocal except in case of illness such as laryngitis. We have voice teachers; then why not voice physicians?

There are many kinds of voices:

Dr. Voorhees is a former Associate Professor of the College of Physicians and Surgeons, Columbia University, and author of the practical book, SO YOU WANT TO BE A SINGER?

good, bad, raucous, or pleasant, and, of course, those in the musical category of baritone, soprano, tenor, and so on. Voice problems are many, from the rhinolalia of cleft palate victims, to the stutterer who is so often laughed at instead of being pitied. Books on voice have filled the shelves of libraries. Almost every successful teacher of singing has to write a book sooner or later, describing his or her "method." Some of the poorest of these works have been published by persons who have little or no idea of the anatomy or physiology of the voice and, therefore, are full of misleading statements and nonsense. The end result is utter confusion for those who read much in trying to find some royal road to vocalism, because of contradictory statements and empty verbiage. Unfortunately, there is no complete standard for vocal teaching.

Many years ago the New York Association of Teachers of Singing published a set of rules in an attempt to standardize teaching of singers scientifically. Practically all of the tenets set forth are excellent in purpose, and show thoughtful analysis. However, they have not been widely followed.

Vocal teachers and vocal doctors should have attained some common ground long ago, but save in a few individual instances there is a rift instead of a union. Harsh criticisms of each side against the other merely tend to widen the rift.

Any physician who attempts to treat voices should be well-grounded in vocal problems. He should know the causes of vocal disabilities and how to correct them, if they are correctible. It is not enough to be a nose and throat doctor; the intricacies of production and placement should be understood, at least in part. Recently I read a statement in a newspaper, supposedly a pronouncement of "Doctor X" of the Metropolitan, that every voice phy-

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sician should know the roles of the singer whom he treats. Besides being impossible, this is pretty close to nonsense. If there is a break in the voice, the singer is sure to complain about it and will tell you where it is (quite often around F-sharp, or G-natural). No physician as yet is clever enough to treat just that portion of the voice thus affected. He will go into the entire vocal problem, the singer's background, environment, daily habits, type of voice, forcing, singing during a cold, and so forth. So many factors must be considered.

It is strange that almost nobody ever considers making a complete inventory of the singer's capabilities before beginning preparation for a career. If one seems to have "talent," all that appears to be required is the ability just to "stand up and sing." Such an item as a physical examination by a physician is likely to be laughed off. Examination? Why? Well, a number of disabilities may

be present which do not appear until some time after vocal lessons have begun. Then comes a period of little or no progress, discouragement, and a change of teachers. The physician may then find tonsils and adenoids, or their remnants, polypi in the nose, a deviated or crooked nasal septum or partition, nodes on the vocal cords, a chronic cough, and so forth.

Sometimes one gets a real surprise. For example, an experienced teacher of singing sent me a young man with a story of "no progress." "I'm sure," said the teacher, "that this boy is a tenor, and I've been working toward that end, but his voice seems to be going down instead of up. What can it be?" Examination disclosed no items of note in the anatomy or physiology of the vocal set-up save a certain effeminacy. The skin of the face was soft and almost hairless, the complexion too clear, and the general manner was not very masculine. We sat down together,

and I put him through a sort of psychoanalysis. He knew all of these deviations from normal, and was much troubled thereby. Therefore, without telling anyone, he had been taking hormones in order to become more like the male he wished to be, with results undesirable to his voice. His teacher was delighted to know the actual situation, and the boy decided to use his real equipment for tenor roles. I have no further information on this case problem, but there is a certain tragic element in it. >>>

The Department of Music at Columbia University announces that Felix Brentano will continue for 1955-56 as Director of the Columbia University Opera Workshop and that Rudolph Thomas, former conductor of the Albany Symphony Orchestra, has been engaged as Music Director. Plans are being made for the production of a new American opera in the spring of 1956. >>>

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FEDERATION HISTORY

(Continued from page 7)

vocalist of superior qualifications selected through the Federation's Student Auditions.

But it is Mrs. Miller's championing of the American composer which will probably win her the greatest acclaim. Hardly had she presided at her first meeting before she was on the road traveling from State to State, and, wherever she went, exhorting clubs and performing artists to include "at least one American composition on every recital program." It was in response to Mrs. Miller's enthusiasm that the National Federation and various State Federations paid the expenses of a number of young composers at the Pittsburgh Festival of Contemporary Music in 1952.

The crowning achievement of her administration in the mind of the public will presumably be the vast "Parade of American Music" which was staged in February of this year, with the Federation's more than 5,000 clubs each presenting at least one all-American program, many of them several, and with radio stations, symphony orchestras and performing artists by scores collaborating with enthusiasm.

That the clubs might have the latest information about American works and where they were obtainable, the American Music Center prepared for the Federation, at Mrs. Miller's request, a comprehensive listing of American music available for performance. Another important publication is the Master Yearbook prepared by our chairman of Education, Mrs. Few Brewster.

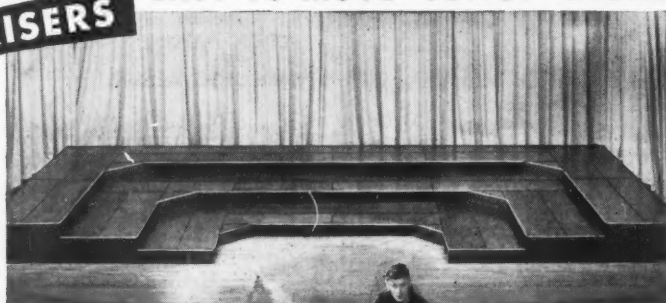
Obviously this brief history cannot even mention the names of the many others who have contributed to the success of the National Federation of Music Clubs. ►►►

Composer Paul Creston tells this one on himself: When his little boy was five years old, Creston asked him what he really thought of his father's music. Did he like it or not? "Oh, yes, I like it very much," said the boy, "especially your *Brahms*!"

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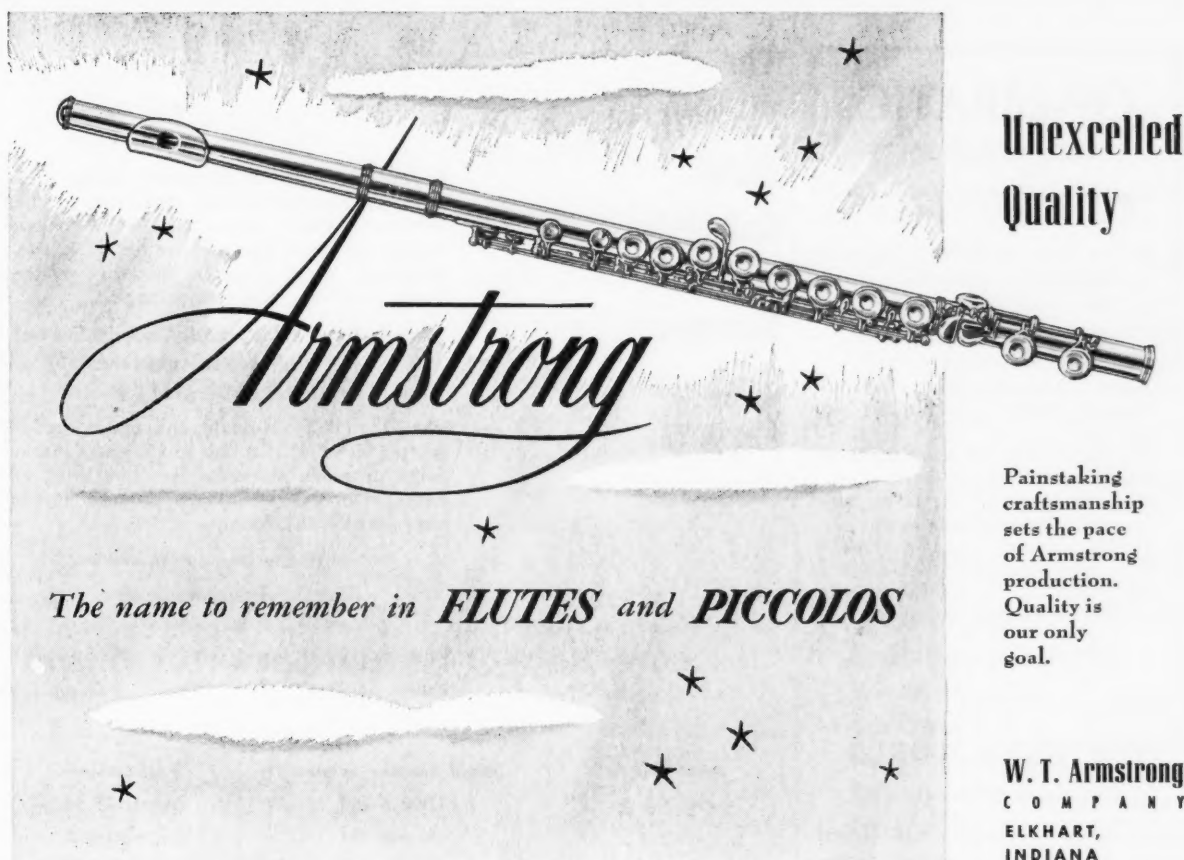
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OP-ERRATIC

IDA M. PARDUE

HERE are 10 famous operatic characters — purposely linked with the wrong descriptions. Can you correct the list?

1. Lohengrin, a hunchbacked jester
2. Figaro, a beloved outlaw
3. Falstaff, a Moorish general in the Venetian army
4. Norma, a young girl stolen by gypsies
5. Rigoletto, an Ethiopian slave
6. Robin Hood, a knight in shining armor
7. Mignon, a beautiful dressmaker
8. Othello, a barber and count's valet
9. Aida, high priestess of the Temple of the Druids
10. Louise, a pot-bellied old rogue

(Answers on page 48)

THE BAND WORLD

(Continued from page 23)

bands have made are self-evident. Along with them we have the fine radio and motion picture studio orchestras. The art of orchestration has advanced enormously and has been a most important factor in the evolution of American music. The medium of radio and television has done a great deal toward educating the public and stimulating and furthering the cause of music. By this I mean all types of music, popular, semi-classical and the classics. Just as in the sciences, America has forged far ahead in the art of music.

When I was young, students had to go to Europe to complete their musical education, just like my mother, who was a famous cellist, and my uncle, who served as concertmaster in the Los Angeles Philharmonic for twenty-five years. Today we have the best music schools and conservatories in the world, and I wish to pay tribute to their fine faculties. They have contributed much and should receive a great deal of credit for the high standards in our orchestras of today.

In closing, let me say that I feel greatly privileged to have served for over four decades as a professional musician, orchestrator, teacher, conductor and composer in this great land of ours. >>>

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BAND WORKSHOP AT PURDUE

PURDUE University announces that the first Summer Band Directors' Workshop will be held on the campus at Lafayette, Indiana, July 11-17. Al G. Wright, Director of Bands at Purdue University, will head an outstanding group of visiting directors and clinicians who will serve on the workshop staff. Among them are Paul Yoder, Chicago; Frank Cofield and Harold Walters, Seymour, Indiana; Howard Akers, New York City; and Robert Carr, Salem, Indiana.

The Purdue Band Directors' Workshop is designed to serve the practical needs of the participating high school band directors. The topics to be covered have been selected in order to help the individual director to meet his everyday problems. Here are some of the titles:

"Making the Marching Band 'Sound' ", "Half-Time Shows for Small Bands", "Solo Twirlers' and How to Use Them", "Simple 'No-Drop' Routines for Majorettes", "Getting the Band in Tune", "Obtaining 'Balance' in the Young Band", "Publicity for the Band's Activities", "Band Parents' Organizations", "Selecting Music for Young Bands", "Color-Sound Movies of Outstanding High School and University Bands" and "Charting the Half-Time Show."

Directors wishing to obtain additional information should write to Al G. Wright, Band Office, Purdue University, Lafayette, Indiana. One credit at the undergraduate or graduate level is available to qualified directors registering for the six daily sessions.

A High School Clinic Band of 125 members will meet in conjunction with the Band Directors' Workshop. The High School Clinic Band will be selected from outstanding High School Band students in the Mid-West area. ►►►

Francis Bacon: "The noise musicians make while they are intuning their instruments is nothing pleasant to hear, yet it is a cause why the music is sweeter afterwards."

APRIL, 1955

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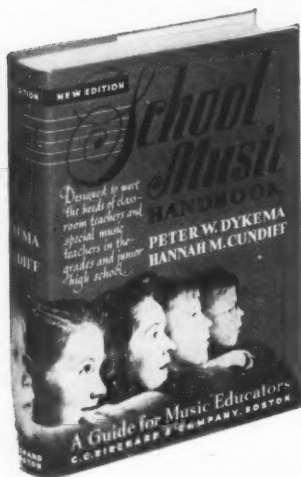
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Henry Cowell	Nicolas Nabokov
Luigi Dallapiccola	Joaquin Nin
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Werner Egk	Goffredo Petrassi
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MOVIES and MUSIC

C. SHARPLESS HICKMAN



DIMITRI TIOMKIN, probably Hollywood's best-known and busiest film composer, is a tall, large-headed man with thinning grey hair that tops a round face with near-sighted, blandly-staring eyes. He has the appearance of a veteran maitre d'hotel on his day off, and speaks with a Gregory Ratoff accent that has Parisian overtones.

He would find it far easier to exist if he also had a built-in telephone system, for during the hour or more I spent with him at Warner Bros. studios—where he was completing the score for Howard Hawks' "Land of the Pharaohs" and preparing Merwyn LeRoy's "Strange Lady in Town"—we sandwiched our snatches of conversation between a literally unending series of interrupting phone calls and visits. Though my composure and thoughts were disrupted a dozen times, the unruffled "Dimmy" took it in stride. It was the best example I had seen of Hollywood "at work" on a top composer, and I'm afraid the average creative artist would succumb to this nagging routine in short order.

Specialist

Tiomkin, however, has adapted himself to the system, rather than trying, like so many others, to adapt the system to himself. The result is that he is doubtless the most highly-paid and sought-after free lance film composer in the business, with a phenomenal stretch of successes from "Lost Horizon" to this year's Academy award nominee, "The High and the Mighty."

He is, moreover, one of the few top people in his specialized profession who has made absolutely no effort to "double" as a concert hall composer. Where even such film composers as Waxman, Rozsa, Newman and Steiner have either original

works or adaptations of their film scores to their credit on symphony programs, Tiomkin has solidly shut the door on his period as a concert pianist, composer and member of the avant-garde musical circles of Paris in the Twenties.

The roster of his Paris associates reads like a "who's who" in contemporary music there between the two wars—Auric, Tansman, Honegger, Antheil, Prokofieff, George Gershwin and such earlier figures as Busoni, Florent Schmitt and Rosenthal. He was one of the first to play Gershwin's music in Paris in those days.

Cinematic Form

But Tiomkin does not feel he can play both ends against the middle. To him, film music is a highly specialized technique in which the composer does not create his own architectonic form, but instead adapts his music to fit and exploit the dramatic or emotional potentialities of an entirely different medium—the cinematic form. The adaptation to concert-hall performances of music created in such a way and to such a form does not, he thinks, represent a valid creative entity.

He believes that many of his confreres are guilty of writing some of their film music with either a tongue-in-cheek attitude, or with the idea of "lifting" them to the concert-hall later on—or perhaps both. Even worse, he says, is that many of them create for the films with thoughts of concert-hall and theatre performance which serve to rein their best cinematic expressiveness.

Tiomkin asked me, "Can you think of one truly great piece of music which has ever come from the film sound track? Do you expect that the script, for instance, for 'On the Waterfront' can be used as a Broad-

way play? Why do they (other composers) have the idea that what is designed for film form should fit the symphonic program?"

Though he admits great music has not come from the films (and perhaps should not be expected to), Tiomkin insists the film composer should be an inherently good composer, with a far wider musicological and dramatic knowledge than the concert-hall composer. Film composers must have not only a thoroughly complete technological and musicological knowledge, and the ability to orchestrate with a maximum use of minimum or unusual instrumentation, but they must have a wide acquaintance with opera, ballet, theatre, folk-music and dance, and a hundred other musical by-ways.

Music Showmanship

Music plays a tremendous part in the success of a film, even though you may not realize it, he points out. Yet it is music which must be created in a different physical form, so to speak, just as the cinematic form differs from that of the stage.

Tiomkin sees himself as a technician who uses music for the purpose of showmanship. He composes music for a synthetic, complex art form, usually working after the visual product has been created. He is faced by problems of camera dissolves and fadeouts, by continuity and cuts, by audio-visual contrasts or coordination, and the necessity to write music which may alternately dominate or background the screen situation for varying dramatic reasons. Above all, there is the strait-jacketing problem of split-second timing.

Aids Medium

One cannot, he reiterates, think of music in terms of symphonic tradition or in the "live performance" sense when one is working in this strange and different medium—even in cases where one has the opportunity for some minutes of musical continuity, as in the case of "title" or "chase" music. Music composed for films should not be written as an end in itself; it should be composed to aid the ends of another medium. If it is created to this sub-

sidary purpose, it cannot justifiably "double" in the concert hall as "pure" music.

Tiomkin does not seem to be afflicted by the mental claustrophobia which grips some composers here. He makes no attempt to "escape" from Hollywood by writing music or performing outside of the films. Film composing gives him both a financial and an emotional reward, and he gains as much pleasure from solving his technical film problems as some concert-hall composers do from grappling with theme-and-variation, fugal or sonata-allegro forms. He is not insulted by being tabbed as a composer of "mood music"—that is what he is paid to be.

Electronics

He sees film music creation somewhat like working with a complex puzzle composed of time and pace and emphasis and color. He is intrigued by the widened opportunities provided by stereophonic sound and other technological developments. His eyes brighten when he muses about RCA's new electronic device which permits the reproduction of any known sound and potentially bids fair to push back the limits of our present tonal recognition.

Vital, persistent, self-satisfied as a technical specialist in a field where technical specialization is carried to an extreme to provide for the entertainment of the general mass, Tiomkin applies his highly adaptable skills to the cause of showmanship with a continuity of achievement and recognition matched by few other composers in Hollywood.

He is not merely an outstanding artist and technician in his chosen medium; he is also an honest man, unwilling to ascribe "long hair" aspects to his work. And, in Hollywood, where excrescence is often explained and excused as art, this is a happy relief. >>>

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INTERRUPTED MELODY

THE tragedy of polio, that brought to an end the singing career of the great Australian star of the Metropolitan Opera, Marjorie Lawrence, has been dramatized in a biographical film called *Interrupted Melody*, to be nationally released in May by Metro-Goldwyn-Mayer. Eleanor Parker will play the part of Miss Lawrence, and the singing voice will be that of Eileen Farrell, with Walter Ducloux, of the music faculty of the University of Southern California, conducting the vocal numbers.

Glenn Ford plays the role of the singer's husband, Dr. Thomas King, while Cecil Kellaway appears as her father and a young English actor, Roger Moore, as her brother. The film is to be previewed in Miami on the evening of April 28th for the National Federation of Music Clubs.

Since singing is so good a thing,
I wish all men would learn to sing.
—William Byrd

Coming in the May MUSIC JOURNAL

The Story of Vincent Youmans
What is a Concert Career?—
Arthur Loesser
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Music—Vincent Lopez
So You're Going to a Music Camp?
—Laurence Taylor
The Steel Band—Geoffrey Holder
A Preview of the Summer Music
Festivals
Music of the Circus—Merle Evans

Congressman Frank Thompson, Jr., of New Jersey, is following the lead of his predecessor, Charles R. Howell, in urging the creation of a center of music, drama and the fine arts in Washington, D.C., to operate under a governmental subsidy and give to the United States a cultural prestige that has in the past been sadly lacking. Two bills introduced by Congressman Thompson during the past month are expected to bring some action toward what may prove a lasting stimulus to American music. >>>

TO A GREAT PRESIDENT

Here's to Ada Holding Miller!
Hoping these foolish lines will fill
'er
With thoughts of Springtime and of
such
Relaxing chores. She does so *much!*
For one thing, Ada,
I'd like to persuade a
Lady like you to give a course
In energy, gaiety and resource!
Fact is, I truly do admire you,
For nothing ever seems to tire you;
And do not think I'm always meek.
Your schedule merely makes me
weak!

—K.L.S. (National Arts Club,
March, 1955)

George Bernard Shaw: "The *British Bandsman* strongly suspects that I am deficient in knowledge of wind instruments. This is true; but I am not going to be told so by any British bandsman alive. How am I to make myself respected as a critic if the public for a moment suspects that there is anything I don't know?"

ANSWERS TO OP-ERRATIC QUIZ

(See page 44)

1. Rigoletto
2. Robin Hood
3. Othello
4. Mignon
5. Aida
6. Lohengrin
7. Louise
8. Figaro
9. Norma
10. Falstaff



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FOR A CHANGE OF PACE

Spring—when dreams meander . . .
from a shady old maple down by a lake
. . . to a race around a sunbaked field
in peaked cap and cleats
. . . to a long, lovely waltz 'neath
a round yellow moon
. . . and the best-laid plans are sent astray
by a laughing April shower

Keep pace with Spring.
These Fred Waring arrangements
capture all the excitement
of a brand new season
and make your chorus
the voice of Spring itself!

It's Spring
While Hearts Are Singing
Mr. Sandman
You'll Never Walk Alone



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